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**JERRY LEWIS' LITTLE BOY**  
 (PAGE 13)



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## TOP TUNES song lyrics

I'M HUNGRY • HE  
 NEIGHBOR, NEIGHBOR  
 GIRL IN LOVE  
 BETTER USE YOUR HEAD  
 I KNOW YOU BETTER  
 YOU DON'T HAVE TO  
 SAY YOU LOVE ME  
 TAKE THIS HEART OF MINE  
 AIN'T TOO PROUD TO BEG-  
 MY LITTLE RED BOOK  
 GOOD TIME CHARLIE  
 SWEET TALKING GUY  
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## SPOONFUL'S SUMMER IN THE CITY

OPUS 17  
 CLOUDY SUMMER  
 AFTERNOON  
 RED RUBBER BALL  
 I'LL LOVE YOU FOREVER  
 OFF AND RUNNING  
 POPSICLE • CRYING  
 TAKE SOME TIME OUT  
 FOR LOVE  
 I LOVE ONIONS  
 BREAK OUT • 99 1/2  
 LET'S GO GET STONED  
 THE LAST WORD IN  
 LONESOME IS ME  
 OH HOW HAPPY

## TOP TUNES song lyrics

LOVING YOU IS SWEETER  
 THAN EVER  
 STRANGERS IN THE NIGHT  
 BAREFOOTIN' • MAMA  
 HOLD ON I'M COMING  
 COME ON LET'S GO  
 DEDICATED FOLLOWER  
 OF FASHION  
 PAINT IT BLACK  
 IT'S A MAN'S MAN'S  
 WORLD  
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AUGUST 1966

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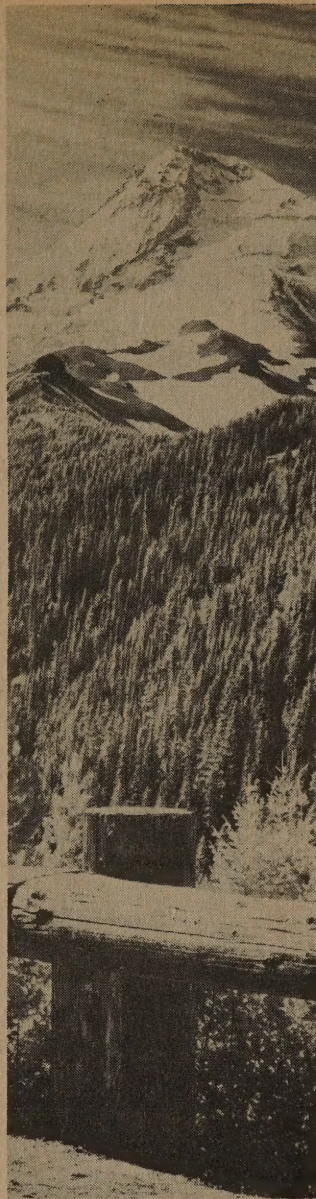
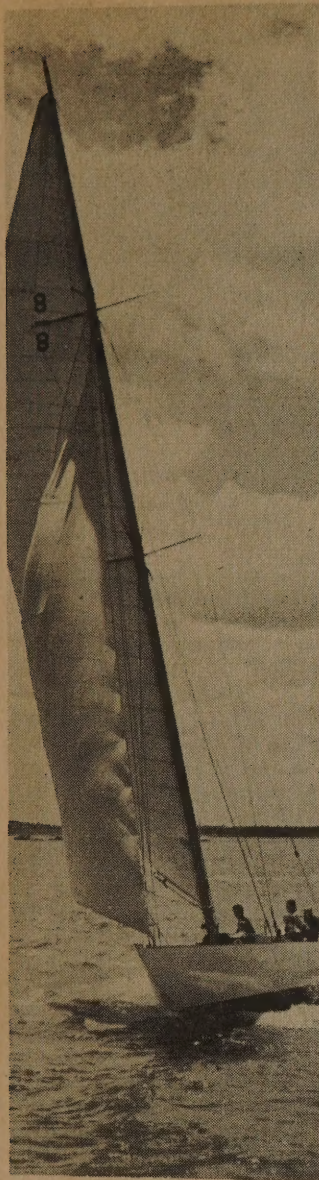
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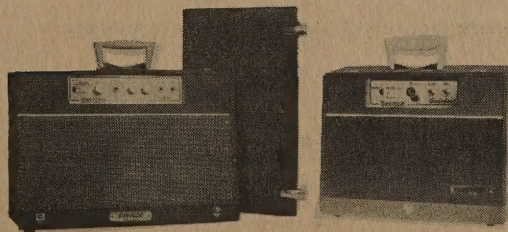
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# GRETSCH



# Stones' Biggest Hits

## •(I CAN'T GET NO SATISFACTION)

(As recorded by The Rolling Stones/  
London)

**MICK JAGGER**  
**KEITH RICHARD**

I can't get no satisfaction  
I can't get no satisfaction  
Well I tried, and I tried and I tried, and  
I tried  
I can't get no  
I can't get no.  
When I'm driving in my car  
And a man comes on the radio  
Tellin' me more and more  
About some useless information  
Supposed to fire my imagination  
I can't get no  
No, no, no  
Hey, hey, hey  
That's what I say.

I can't get no satisfaction  
I can't get no satisfaction  
Well I tried, and I tried and I tried, and  
I tried  
I can't get no  
I can't get no.

When I'm watching my TV  
And a man comes on and tells me

How white my shirts should be  
But he can't be a man  
'Cause he doesn't smoke the same cigarettes  
as me  
I can't get no  
No, no, no  
Hey, hey, hey  
That's what I say.

I can't get no satisfaction  
I can't get no girl reaction  
Well I tried, and I tried and I tried, and  
I tried  
I can't get no  
I can't get no.

When I'm riding round the world  
And I'm doing this and I'm signing that  
And I'm trying to make some girl  
Who tells me baby better come back  
Maybe next week  
'Cause you see I'm on a losing streak  
I can't get no  
No, no, no  
Hey, hey, hey  
That's what I say.

I can't get no  
No, no, no  
I can't get no satisfaction.

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Immediate Music, Inc.

## •LET ME BE GOOD TO YOU

(As recorded by Carla Thomas/Stax)

**DAVID PORTER**  
**ISAAC HAYES**

**CARL WELLS**  
Let me be good to you  
I'll do anything you want me to  
Your love has brought me around  
Everytime I was feeling down  
And I'm so glad you gave everything  
you had  
Now it's my time.

Now sit in your easy chair  
What you want I'll bring it there  
Even good can be better  
Here's my love on a silver platter  
And here it is, take it all  
Don't be shy, you need no alibi  
I wanna do it.

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Inc.

## •MY LITTLE RED BOOK

(As recorded by Love/Elktra)

**HAL DAVID**

**BURT BACHARACH**

I just got out my little red book  
The minute that you said goodbye  
I thumbed right thru my little red book  
I wasn't gonna sit and cry  
And I went from A to Z  
I took out every pretty girl in town  
They danced with me and while I  
held them  
All I did was talk about you  
Hear your name and I'd start to cry  
There is just no getting over you.

No girl who's in my little red book  
just ever could replace your love  
And each girl in my little red book  
Knows you're the one I'm thinking of  
Won't you please come back to me  
Without your precious love I can't go  
on

Where can you be  
I need you so much

All I do is to talk about you  
Hear your name and I start to cry  
There is just no getting over you.

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## •HE

(As recorded by The Righteous Bros./  
Verve)

**RICHARD MULLAN**  
**JACK RICHARDS**

He can turn the tides and calm the  
angry sea,  
He alone decides who writes a symphony.  
He lights ev'ry star that makes our dark-  
ness bright  
He keeps watch all through each long  
and lonely night.  
He still finds the time to hear a child's  
first prayer.  
Saint and sinner call and always find  
Him there.  
Though it makes Him sad to see the  
way we live,  
He'll always say "I forgive."

He can grant a wish and make a dream  
come true.  
He can paint the clouds and turn the grey  
to blue.  
He alone knows where to find the rain-  
bow's end.  
He alone can see what lies beyond the  
bend.  
He can touch a tree and turn the leaves  
to gold.  
He knows ev'ry lie that you and I have  
told.

Though it makes Him sad to see the  
way we live,  
He'll always say "I forgive."

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Publishing Co. Inc.

## •19TH NERVOUS BREAKDOWN

(As recorded by The Rolling Stones/  
London)

**MICK JAGGER**

**KEITH RICHARD**

You're the kind of person you meet at  
certain dismal dull affairs  
You say how the crowds are much too  
loud runnin' up and down the stairs  
Well it seems to me that you have sinned  
too much in too few years  
And though you try you just can't hide  
Your eyes are edged with tears  
You'd better stop, look around  
Here it comes, here it comes  
Here it comes, here it comes  
Here comes your 19th nervous breakdown.  
When you were a child you were treated  
kind  
But never brought up right  
You were always swarmed with a thousand  
toys  
And still you cried all night  
Your mother who neglected you owes a  
million dollars tax  
And your father's still perfecting ways of  
making cealing wax  
Better stop, look around  
Here it comes, here it comes  
Here it comes, here it comes  
Here comes your 19th nervous breakdown.  
Oh, who's to blame  
That girl's just insane  
Well nothing I do don't seem to work  
It only seems to make matters worse  
No peace.

When you were still in school and you  
had that fool it really messed your mind  
And after that you turned your back  
On treating people kind  
On our first trip I tried so hard to re-  
arrange your mind  
But after a while it was just too hard to find  
You better stop, look around  
Here it comes, here it comes  
Here it comes, here it comes  
Here comes your 19th nervous breakdown.  
Oh who's to blame  
That girl's just insane  
Well nothing I do don't seem to work  
It only seems to make matters worse  
No peace. (Repeat "When you were a  
child" etc.)

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## •CRYING

(As recorded by Jay & The Americans/  
United Artists)

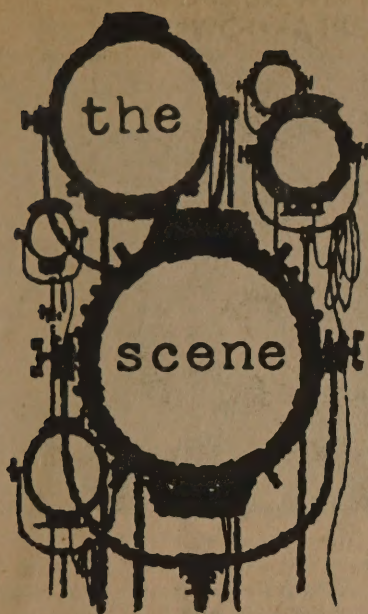
**ROY ORBISON/JOE NELSON**

I was all right for a while  
I could smile for a while  
But I saw you last night  
You held my hand so tight  
As we stopped to say hello  
Oh you wished me well you couldn't tell  
That I'd been crying over you crying  
over you  
You said so-long, left me standing all  
alone alone and crying  
Crying, crying, crying.  
It's hard to understand that the touch  
of your hand  
Can start me crying.

I thought that I was over you  
But it's true, oh so true  
I love you even more than I did before  
But darling what can I do  
You don't love me  
And I'll always be  
Crying over you, crying over you  
Yes now you're gone  
And from this moment on  
I'll be crying, crying, crying, crying  
And crying, crying over you.

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Something very interesting came out of our recent "Hullabaloo" baloney. Many of the letters, of course, defended their virile handsomeness and others were annoyed that we called them direct copies of Buddy Holly & The Crickets, mainly because the letter writers never heard of Holly and his group. This is surprising to us editors, who are in our mid-20's, and remember Holly and the Crickets as well as our first blind date (feh). Gosh! Fond memories of getting dressed up in our roll collars, suede shoes, pegged saddle stitch pants, powder blue suits and bombing off to the passion pit in our pink, lowered Fords or Mercurys with Alan Freed blasting on the radio. We were going to see those great movies "Blackboard Jungle" and "Rebel Without A Cause." But, sniff, nobody remembers. Anyhow, those were Buddy Holly days..."Peggy Soo-oo-oo."

They were the days Alan Freed drew his oldie but goodie albums from. "Why Don't You Write Me" by the Jacks, "Lilly Mae Belle" by the Valentines and all those great things. As the audience for those songs grew up, the oldies but goodies got newer. Murray the K's "blasts from the past" were songs by the Shirelles and Little Anthony and the Imperials.

Now a song gets to be an oldie the minute it starts slipping down the charts. Us old guys in our middle twenties have to laugh when we hear a d.j. playing "Do You Believe In Magic" and "Lightning Strikes" as oldies. That's probably why you never heard of Buddy Holly. He's way back there with pyramids and dinosaur skeletons.

Our curiosity was about to explode so we called a d.j. who plays the new oldies and asked him why the heck is this all happening? You know who we called? Johnny-Johnny Wade of Hart-



**Though Buddy Holly (above) died in a plane crash several years ago the McCoy's, Bobby Fuller 4 and others still perform the songs he wrote.**

ford, a famous person and authority on Beate bubble gum cards. Here's what old John had to say:

"We stop playing songs as soon as they start dropping off the charts because there are so many newer ones that must be played. People want the newest things possible, but they still like some of the older things. Now we can't call them new so they fall into an oldie category. We only consider songs that made the top twenty oldies. Some stations do go way back, like in New York. Also we have a much younger audience now, about 8 years old. "Lightning Strikes" is an oldie to them because maybe that was the first song they ever heard. Younger kids will say 'yech' to Chuck Berry's "Roll Over Beethoven" but go ape over the Beate's version. Look at the way the toy manufacturers advertise on TV. That's the audience. Of course, we try to play as broad a spectrum as possible for an age group from 1 to 99, but we don't go back to Tommy Dorsey. We call Mike Douglas an oldie. He's for all age groups; and we have "chicken rock," that's a trade term for good rock - like Simon & Garfunkel, Bobby Vinton, Roger Miller. They're for all age groups too. Oldies are anything no longer on the charts. Today the songs are new. The songs we played yesterday or the day before are oldies. They're still good songs that people like to hear. New oldies proved themselves in sales. I get calls to play "Barbara Ann" by the Beach Boys as an oldie. That's a new oldie."

Hey John, did you know you talk the same way off mike? So there you have it. Pretty soon all you kids will crack up when your d.j. says - "OK kids...here it is a brand new oldie we just got from the record pressing plant. It's still wet. After that we'll play a song we don't even have yet." □

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# DO THE ROLLING STONES HATE THEIR FANS

DO THE ROLLING STONES HATE  
THEIR FANS?

The answer to this question seems destined to remain one of the mysteries of our age...it looks as if it will join the ranks of those other three secrets which neither science nor time has unlocked... "Why was Mona Lisa smiling?"..."Who threw the overalls in Mrs. Murphy's chowder?"... and the most baffling one of all... "What are the strange, unexplained powers of chicken soup?"

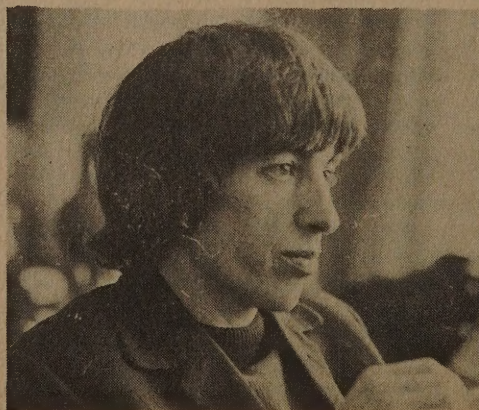


DO THE ROLLING STONES HATE  
THEIR FANS?

Being children of the atomic-computer age and therefore believing all things possible, we attempted to solve the problem. But, the answer seems to depend on WHO and WHERE the fans are! On the following pages you will read of the Memphis press saying "THEY HATE US!"...but two gals say, "THEY LOVE US!". A British reporter feels that "A TALK WITH THEM IS LIKE GOING TO THE DENTIST"...but our New York staff found them "EXTREMELY COOPERATIVE."

DO THE ROLLING STONES HATE  
THEIR FANS?

We will have to leave that up  
to you...





# DO THE ROLLING STONES HATE THEIR FANS ? MEMPHIS ?

## THROWING STONES AT THE ROLLING STONES

by Ann Hill

The Rolling Stones have been continually publicized and enviously admired for their nonchalant attitudes toward the world but they may find out within the next few months that admiration ends where snobbery begins. Though millions of their avid admirers are still showering them with jelly beans, phone numbers, and door keys, an increasing number of reporters, and fans who have been exposed to recent outbreaks of hostility and sarcasm by the five unorthodox Englishmen are beginning to hurl stones of retaliation at the Stones.

Upon arriving at the airport in Memphis, Tennessee late one afternoon for a show that was scheduled the same night, the Stones stayed locked inside their private plane until showtime and would see or talk to no one. Even persons from the local radio station (which was sponsoring the show) had no lines of communication open to the quarantined airplane. There is always an aura of restless excitement when the Stones hit any specific city but for reporters and photographers who had traveled considerable distances to get picture-stories about the sensational British Group for prearranged assignments, the restlessness was quickly turning into annoying frustration.

No press-conferences were permitted for professional and high school newspapers that would have given even a small percentage of Rolling Stones followers a chance to get to know them as individuals. Such celebrities as Elvis Presley, the Dave Clark Five, Peter, Paul and Mary, and the Lovin' Spoonful had gladly reserved large portions of their time before or after previous shows in Memphis for either casual or formal interview forums and most Stones fans found it hard to understand why they felt differently about the matter.

Several fans commented that it seemed everyone connected with the Rolling Stones looked upon their public

*{Continued on page 38}*



This original charcoal drawing of Mick Jagger, won the artist, Sally Ware, a freshman at Memphis State University, a chance to meet the Rolling Stones. Sally hopes to become a professional artist.

Do the Rolling Stones look like they hate their fans? Do they look like they hate to pose for photos? Sally Ware (the blonde) drew a picture of Mick so the guys all said Hi to her and her friend, Mary Scruggs backstage at the Mid-South Coliseum in Memphis, Tennessee. A celebrity's life isn't easy but the Stones manage to smile through most of it. Perhaps the real burning question is, does Andrew Oog Oldham hate the Stones fans?





# DO THE ROLLING STONES HATE THEIR FANS ? LONDON ?

## YOUR TURN AT THE DENTIST'S

by Keith Altham

An interview with the Rolling Stones is something to go to with mixed feelings. The prospect of being confined in a small office off Baker Street with what some have come to think of as that two-headed monster "Jaggerrichards" and arch-demon Andrew Loog Oldham could strike terror into the heart of even Bernard Levin.

A few "fab gear whacks" and a little "in"-patter, which you cannot possibly share in, will reduce reporters to stuttering, embarrassed heaps. I find the best way to avoid the opening send-up is throw in a bone and ride out of the storm.

"Are you pleased with the new Chris Farlowe hit, which you wrote?"

They masticated that one. "Oh yes," grins Mick, "Good old Chris - it's all down to good old Chris!"

"I'm very proud of Chris," says Keith.

"It's all fab gear," adds Mick, who commandeers my evening paper and seems amused over the fact that Heinz has collapsed. The inanities continue until the appearance of Andrew, who is wearing his Cary Grant shoes," his red tie with the world's most enormous knot, and his newly nurtured, ginger moustache.

Moustaches have been rampant with the Stones during their holiday and have appeared under the illustrious noses of Keith Richard (gone now to preserve the image) and Bill Wyman.

Potential Stones interviewers should note that it is virtually impossible to write an article on them without Andrew getting in on the act, as the Rolling Stones have practically become a projection of his own ego. One must avoid insulting or upsetting Andrew, which at the best means he will become verbally violent.

"I couldn't get Farlowe's record in Stricklands this morning," says Keith.

Andrew goes into his high-powered business-executive role, picks up the phone, cusses profusely at his friend and partner Tony Calder, and issues instructions to make inquiries of Philips Records distribution.

We had now reached a time when I felt the subject of their recent hit, "19th Nervous Breakdown," might be introduced. Having just grasped the lyric of "Getofmyclow" - it may comfort others in similar difficulty to know that Bill Wyman still does not know the words - I now have to begin again.

What was "Breakdown" all about I ask?

"We're not Bob Dylan, y'know," said Mick. "It's not supposed to mean anything. It's just about a neurotic bird, that's all. I thought of the title first - it just sounded good."

"It's alliterative," offered Keith.

"Just before you, we had a journalist in here who seemed upset because he knew a girl called Jenny who actually had a nervous breakdown.

"So now we are going to get the disc played on 'Housewife's Choice'," interrupted Andrew, announcing: "And now for Jenny of Little Clumping we have '19th Nervous Breakdown' by the Rolling Stones."

For those of you, like me, who would have liked a stronger vocal, I did discover that sound engineer Glyn Johns had prepared a tape bringing up the voice. But Andrew works on the principle that Mick's voice is just another instrument and the tape was discarded.

*{Continued on page 38}*





# DO THE ROLLING STONES HATE THEIR FANS ? NEW YORK ?

## ANOTHER NERVOUS BREAKDOWN

by Granny



They step off the plane at Kennedy and face a firing squad of camera lenses all clicking at them simultaneously clickclickclickclick.

Then three fast-running girls zip past the frantic guards and hug the longhaired young men.

The girls are taken away and given vaccinations. Everyone who enters the United States - and anyone who touches them - has to be approved by the U.S. Health Department.

Up on the observation deck the loyal longhaired fans listen to the friendly d.j. on their transistor radios telling them not to go out to the airport because the authorities don't want anymore riots starting. There are more cops than kids at the airport.

Meanwhile, the singing group receives the blessings of the Health Department. They crawl into three limousines with their motors running parked at the back door. A nosey disc jockey with a tape recorder is in one car. Another car is filled with thick smoke from a fat record company executive's smelly cigar. There's no obnoxious person in the third car, but on the way into town it gets a flat tire.

At the hotel, a secret location which only two trusted executives knew about, three young girls have to be chased out of the closet they'd been hiding in for two days.

A crowd forms outside. It grows by the hour because some d.j. is telling everybody to go over to the hotel and say Hi to the singing group.

But the group has already sneaked out of the hotel through an underground tunnel.

The fans hang around for another hour and then it starts raining so everybody goes home to have some chicken soup.

Next day, after a rehearsal for a TV show they go to the studio of a rising young photographer friend of theirs who takes their picture for a fashion magazine cover.

During the photo session the stereo constantly blasts out rhythm and blues...James Brown, Otis Redding, Wilson Pickett, the Animals, Motown, the soul sound.

An editor from the fashion mag puts a Count Basie album on. The group's manager goes over to the turntable, removes Basie and spins a screamer by James Brown. The guys really dig it so the record is played three more times and everybody scowls at the editor.

The following day they rehearse and mostly hang around the TV studios for 9 hours until it's time for their seven minute spot on the show.

While they're hanging around a parade starts in front of them. Everybody on the stage crew, the cameramen, electricians, ushers, floor sweepers, friends of the assistant producer, their friends, the guy who just walked in with the

*{Continued from page 40}*



# WHO'S WHO CONTEST

Recognize these precious little darlings? They had a number one record not too long ago.

1. 2. 3. 4.



## it's the Lovin' Spoonful

They don't look like this anymore, of course. We just dug up a few of their baby pictures. And now we're going to have some fun...GUESS WHO'S WHO?

### RULES

1. This one is simple...go out and buy a postcard.
2. Write your name, address and age on the top of the card.
3. Now, simply list the numbers of the baby photos in order: 1, 2, 3, 4.
4. Here's the tough part...list the numbers of the grown-up Spoonful pics next to his baby picture number.
5. None of this will do you any good unless you mail the card to us here at: THE LOVIN' SPOONFUL CONTEST, CHARLTON BUILDING, DERBY, CONN.

### BIG FAT PRIZES

All correct entries will be placed into a very large laundry bag (from the laundromat where Zal once lived) and the Lovin' Spoonful themselves will each pick one winner...four in all.

These four winning entries will be dropped into Zal's cowboy hat and Hit Parader's own Granny will pick the first prize winner! Gosh!

First prize winner receives a personal gift from each of the Spoonful...plus all their albums...personally autographed! Wow!

The other three winners get autographed copies of both Spoonful albums, "Daydream" and "Do You Believe In Magic" on the Kama Sutra label.

Ten additional winners will be selected by the HP editors and they'll each receive the latest Lovin' Spoonful single.

Contest ends midnight, July 29, 1966. Winners will be notified by mail. ENTER NOW!

1. JOHN

2. ZAL

3. JOE

4. STEVE





**THE FACE IS FAMILIAR, SO'S THE NAME, AND SO, ALAS ARE SOME OF THE JOKES.  
BUT THE MUSIC IS ALL HIS OWN - AND THAT'S THE 'WHY' OF .....**

**by Jane Heil**

# **GARY LEWIS**





## Jerry Lewis' little boy



Above, Gary squeezes 3 ripe Hollywood starlets. Right, Dad clowns on the Ed Sullivan show.

Gary Lewis' real goal, he told Hit Parader, is to be 'a great comedian like my dad one day.'

"Then why," we asked, "are you in music?"

He leaned closer. "Because my father still has a few good years ahead of him."

Leans back. "My mother said, 'Do something your father can't do.'

So Gary Lewis became Gary Lewis and the Playboys. And what a success! Four or five real big hits in less than a year and a half; there aren't many groups that can claim that instantaneous, yet sustained, brand of success. 'This Diamond Ring'... 'Everybody Loves A Clown'... 'Count Me In'... 'Save Your Heart for Me'... 'Sure Gonna Miss Her.' Cash Box and Record World, two important trade papers, voted Gary 'Best New Male Vocalist of 1965,' and the Playboys 'Most Promising Male Vocal Group of 1965.'

In August of 1964, on the strength of their first audition, they were hired at Disneyland without anybody even knowing that Gary was the son of you-know-who. They made it big that summer at Disneyland - with the people - and all that remained was to get talked about in the trade. They did; Snuff Garrett, an A&R man at Liberty Records, heard the talk, started working with them, and started looking for material suited to their sound. Then they found, 'This Diamond Ring,' and the battle was half over. From then on it was just making records, having hits, making TV and personal appearances, making a movie ('A Swinging Summer'), tours to England and Europe, and - help! I can't stand all that success in one family.

Anyway, here they all were, in New York: Gary and John and Tom and Carl and Jim - and Hit Parader.

Remember how nobody in the Beatles wanted to admit to being the boss? And so finally they just kept shuffling around and shifting and doing this and that, and eventually John Lennon kind of got shuffled out to the front?

Well, forget that, with Gary Lewis and the Playboys; Gary has no compunction about taking the helm. "We





had a different bunch of guys before," he tells me, "but we had to break up. Personality conflicts. They didn't want to do what I wanted them to do. I figure as long as I have to pay them, we'll do things my way."

It's refreshing, it's different! So the new group is: Carl Radle, 23, from Tulsa.

Tom Triplehorn, 22, from Tulsa, whose hobby is his aquarium and whose ambition is to be a fine musician.

Jim Karstein from Tulsa, whose hobby is photography and whose goal is to open a nightclub.

John West, 26, not from Tulsa, whose hobbies are fishing and swimming, and whose goal is to be a bartender in Jim's nightclub.

"What do you like best about this business," we asked, "TV appearances?"

"No, the part I like best is touring the real small towns - the places that don't get much live rock and roll. The people are so appreciative. It makes me feel good to play to them."

"Do you live at home?"

"Yes."

"Have things changed much since there are two stars in the Lewis family?"

"Yeah, I have a little more money now. Things were getting rough."

"What was your big break?"

"Picking Jerry Lewis for my father twenty years ago. No, the really big break was our first Ed Sullivan Show."

"What singers do you admire most?"

"Well, I wouldn't like to pattern myself after anybody, but my favorite singers are the Beatles, and Dionne Warwick."

"Did you have any childhood problems? And if so, how did you overcome them?"

"I had bad report cards. I overcame it by studying a little harder."

"Do you have any brothers and sisters?"

"There are five brothers in my family - two are musical." Gary whispers conspiratorially, "Why don't you mention

their names? Ronnie plays bass and has his own group. Scottie plays piano."

"Have you had any strange experiences during your career?"

Strange experiences? Strange experiences? The Playboys, all of whom have been sitting quietly behind Gary on a long sofa, drinking Cokes, start looking at each other and frowning.

"Yeah - we had one yesterday."

"We did?"

"What was it?"

"The coats - remember?"

"Oh, that," says Gary, "we had all our stuff packed into the car, and we went to get a bite to eat, and John had to run back for his Cordovox (that's like an accordion), and then he ran back again just for a second. And he left the car door open. Just for a second! And when we got back, all our mohair suits were gone. And Carl's tie clasp, too."

"There was another thing that happened, in New Haven, Connecticut. A place called, 'The Arena.' We were appearing before six thousand people, and we had a dressing room with VERY...weak...doors. So after the show all five of us are in our dressing room in our undershorts, and outside the door we can hear the fans. And they get closer and closer, right on the other side of these weak doors, and started pushing...and the door fell down. And there we are in our undershorts, in front of six thousand fans!"

"Wow!"

"You never saw five guys put up a door so fast."

Well, the Playboys and Gary Lewis are all sitting around in a New York hotel room...it's between TV shows, between hit records, between mobbing...Gary's gazing out the window...

"Tom," he muses, "paint that flagpole..." Gets up, says to no one in particular, "Did you take a bath?" Whips around in a doubletake: "No! Is there one missing?"

It's Jerry's boy, friends - just in case you weren't quite sure. □



Three famous little boys: Sinatra, Lewis & Crosby.



## •RED RUBBER BALL

(As recorded by The Cyrkle/Columbia)

**PAUL SIMON  
BRUCE WOODLEY**

I should have known you did mean  
farewell

There's a lesson to be learned from this  
and I learned it very well

Now I know you're not the only starfish  
in the sea

If I never hear your name again it's all  
the same to me

And I think it's gonna be all right

Yeah, the worst is over now

The morning sun is shining like a  
red rubber ball.

You never care for secrets I confide

To you I'm just an ornament, something  
for your pride

Always running, never caring, that's  
the life you live

Stolen moments of your time was all you  
had to give,

(Repeat chorus).

The story's in the past with nothing to  
recall

I've got my life to live and I don't need  
you at all

The roller coaster ride we took is nearly  
at an end

I bought my ticket with my tears

That's all I'm gonna spend,

(Repeat chorus).

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the U.S.A. & Canada by Eclectic Music  
Co.

## •POPSICLE

(As recorded by Jan & Dean/Liberty)

**BOBBY RUSSELL  
BUZZ CASON**

My phys. ed. teacher got me working  
too hard

Relax at the school sitting out in the yard

Just me and my baby

I'm holding her hand

Then pop ding-a-ling

Here comes that popsicle man

Orange, lemon, cherry and lime

Plus tutti-frutti and a grape that's  
fine

Buy one for me and one for chicks

A lot of good eating on a popsicle stick

Popsicle, popsicle

If you want to keep cool it does the  
trick

And it comes on a stick

Some people buy popsicles just for  
kicks

Take me and my baby we save the stick

To keep brother and sis as quiet as a  
mouse

We give them popsicle sticks to build  
a popsicle house

Popsicle, popsicle

But if you want to keep cool it does the  
trick

And it comes on a stick

So when you hear the bell go ding-a-ling

That's the popsicle man and he's the  
goody king

Save popsicle wrappers and before long

You'll win a phonograph to play this  
record on

Popsicle, popsicle, popsicle, popsicle,

popsicle, popsicle.

© Copyright 1962 by Lowery Music,  
Inc.

## •I'LL LOVE YOU FOREVER

(As recorded by the Holidays/Golden  
World)

**ROBERT JOHNSON  
DONALD DAVIS**

I'll love you forever

I'll love you forever

I'll love you forever

Now listen to me baby

I'm not destined for the Hall of Fame

And bright lights don't shine on my name

But more important than all these things

is the joy and happiness that your love  
brings

That's why I'll love you forever and  
ever and ever.

I'll love you till the sea runs dry

I'll love you till the stars fall from the sky

Sweet things you do and say

Make our love strong in so many ways

The greatest gift a man can receive

Can be no greater than the love you give  
to me

That's why I'll love you forever

I'll love you forever.

© Copyright 1966 by Myto Music, Inc.

## •STRANGERS IN THE NIGHT

(As recorded by Frank Sinatra/Reprise)

**SNYDER**

**SINGLETON**

**KAEMPFERT**

Strangers in the night

Exchanging glances

Wondering in the night

What were the chances

We'd be sharing love before the night  
was through

Something in your eyes was so inviting

Something in your smile was so exciting

Something in my heart told me I must  
have you

Strangers in the night two lonely people

We were strangers in the night

Up til the moment when we said our first  
hello

Little did we know love was just a  
glance away

A warm embracing dance away

And ever since that night

We've been together

Lovers at first sight in love forever

It turned out so right

For strangers in the night.

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Corp. & Roosevelt Music Co. Inc.

## •GOOD TIME CHARLIE

(As recorded by Bobby Bland/Duke)

**DEDRICK MALONE**

**GIL CAPLE**

They call me good time Charlie

A playboy with a whole lot of soul

They call me good time Charlie

A playboy with a whole lot of soul

I'm the last of the big time spenders

I keep a pocket full of gold

Put on your red dress baby

We're going up to Sugar Hill

Put on your red dress baby

I said we're going up to Sugar Hill

Come on, come on, if you don't your  
sister will

Put on your red wig baby

I want you to ball with me

Put on your red wig baby

I want you to ball with me

Don't you know the sky is the limit

Little girl and everything is free.

I can make you feel good

Just like I said I would

I can make you feel good

Just like I said I would

It's all right, oh yeah it's all right.

© Copyright 1966 by Don Music Co.

## •NEIGHBOR, NEIGHBOR

(As recorded by Jimmy Huggins/Fame)

**MEAUX**

Neighbor, neighbor don't worry what

goes on in my home

You're always looking for something to  
gossip about

You're going around from door to door

Running your mouth about things you  
don't know

Neighbor, neighbor don't worry what  
goes on in my home.

Neighbor, neighbor don't worry how I  
treat my wife

You're telling everybody we fuss and

fight every night

You got nose trouble, mouth trouble too

Something bad's gonna happen to you

Neighbor, neighbor don't worry what  
goes on in my home.

Neighbor, neighbor don't worry who  
knocks on my front door

You're walking or talking or pacing all  
over the floor

You're creeping, peeping through the hall

Keeping your big ears glued to my wall

Neighbor, neighbor don't worry what  
goes on in my home

Tend to your business, leave mine alone

Hey, hey, neighbor take care of your own

Hey, leave mine alone

Oh neighbor stay out of my business.

© Copyright 1966 by Crazy Cajun

Music.

## SUMMER IN THE CITY

(As recorded by The Lovin' Spoonful/Kama  
Sutra)

**JOHN SEBASTIAN**

**STEVE BOONE**

**MARK SEBASTIAN**

Hot town, summer in the city

Back o' my neck gettin' dirt and  
gritty

Been down, isn't it a pity

Doesn't seem to be a shadow in  
the city

All around people lookin' half dead

Walkin' on the sidewalk hotter than  
a match head.

But tonight it's a different world

Go out and find a girl

Come on, come on and dance all  
night

Despite the heat it'll be all right

And, babe, don't you know it's a  
pity

The days can't be like the nights in  
the summer in the city

In the summer in the city.

Cool town, Evenin' in the city

Dressed so fine and a-lookin' so  
pretty

Cool cat lookin' for a kitty

Gonna look in every corner of the  
city

Till I'm wheezin' like a bus stop

Runnin' up the stairs, gonna meet  
you on the rooftop,

(Repeat chorus).

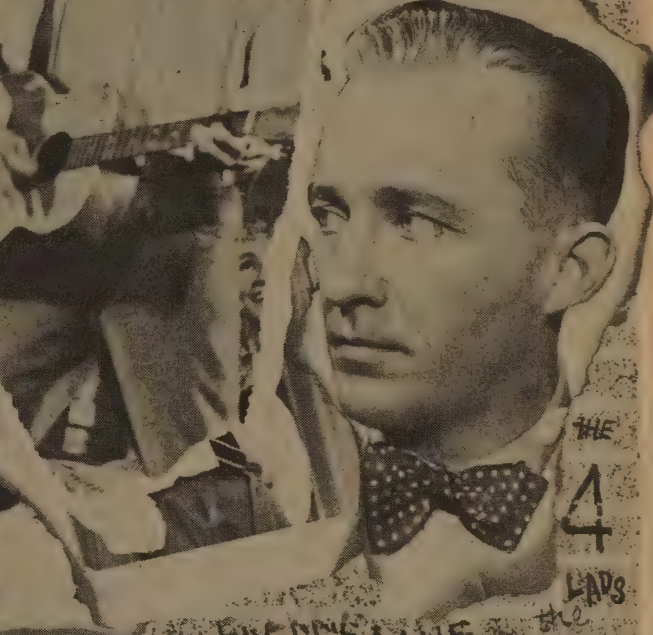
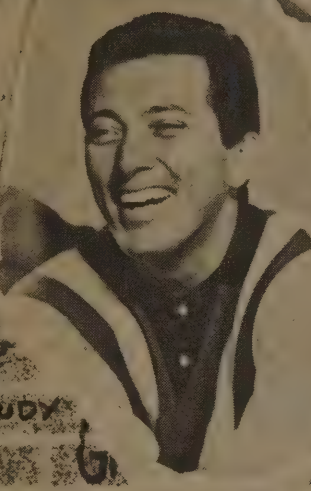
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Co., Inc.



THE  
KING  
COLE

TO NI ARDEN



JUDY

THE  
4  
LADS

COMO

MAGGIE WHITTING

FRANK LANE

THE  
MILLS

THEY COME... THEY GO...  
EVERYONE KNOWS THE STARS OF YESTERDAY

BUT  
ONLY HIT PARADER DARES PICK

# THE STARS OF TOMORROW

Bill Hjerpe



The Rising Sons



The Strangers



Frankie Randall



The Missing Links



ANDREW'S SISTERS

BUDDY CLARK

ANDY RUSSELL

Helen

O'Connell

THE  
CROW  
GIRLS

JOHN  
JAMES

RAY  
STARR

the  
King  
Sisters



## BILL HJERPE



The autobiography below was written by exciting new Epic star, **BILL HJERPE** (pronounced "jerpee"). His voice and songs are as unusual as his name and the way he looks at life. He's 23 years old and likes songwriting, tropical fish and Jayne Mansfield...the order depending upon his mood. His debut single, titled "Navigation Blues," is bound to propel his name to the top of the best-selling charts.

"It's easy to forget what you don't think about. It's very hard to remember the first twenty years, except that I was born in Schenectady, raised in Utica, left from Albany, and arrived in New York."

"There were people who said I was crazy, lazy, unstable and other things. Some of these people say I'm smart now. It's not worth much, though, 'cause it doesn't make me feel any better and it means nothing."

"What makes me feel better is short skirts, big rooms, my scarf, songs, shades and motorcycles. Once I worked at an indoor park. Can't be sure what it was I did there, but this lady-boss was afraid I was interested in her two "beautiful daughters." I told her to forget it. She fired me instantly. Nothing wrong with her, was there?"

"Met some filthy, scroungy places and some nice, pretty ones that sometimes were better. Even saw a couple classrooms here and there, but I couldn't sit still. I finally had to leave a job peeling lettuce in a combination country grocery store-post office, for juggling eggs and stealing a stamp. The owner gave me a cookie, smiled and said, "Come back when you grow up kid!"

Split for Houston - hung around a pool hall on the south side; got beat bad by a goalie from Quebec; and decided to be a singer all the time.

"If I ever find a lot of money? I'll buy this one hotel in Greenwich Village - fire everybody - when they get desperate I'll give them free rooms. The manager gets the one I had."

## THE RISING SONS



Five young men with a unique and electrifying new sound. Who are they? What are they? To answer these questions, let us acquaint you with each member of the group.

Lead guitarist of the Rising Sons is versatile Ry Cooper. Ry is also accomplished on the bottleneck guitar, dobro, mandolin and the banjo. At the age of ten Ry was diggin' the sounds of Jelly Roll Morton and Earl Hines. At twelve he started learning basic folk guitar styles and concentrated on blues forms and ragtime. His first public appearance was at the age of 15 when he performed at Los Angeles' Ash Grove. Since then he's played back-up guitar for several L.A. groups and singers, including some of Jackie DeShannon's recordings.

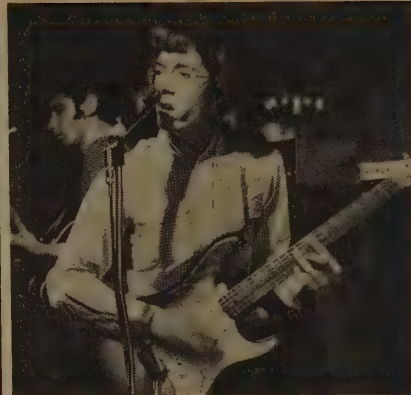
The drummer for the Rising Sons, Kevin Kelley, is first cousin to the Byrds' bassist, Chris Hillman. Kevin's training and experience have led him through various styles, ranging from Dixieland through swing to the modern school. He worked with a number of groups in the L.A. area before joining the Rising Sons.

Rhythm guitarist and singer Jesse Lee Kincaid met Taj while both were performing in Boston, and it was there that they discovered their mutual interest in blues music. Taj and Jesse formed a duo and worked the Northeast for awhile before heading west.

The leader of the Rising Sons is Taj Mahal, a wild-looking guy that has been influenced by Howlin' Wolf, Jimmy Reed, Bo Diddley, St. Louis Jimmie, Little Walter, and Louis Jordan. Taj says, "We want to perform blues, rhythm 'n' blues and rock with a country quality."

The group's bassist is Gary Marker who was influenced by jazz artists like Mulligan, Mingus and Brubeck and all the progressive jazz musicians up through Ornette Coleman. His talents earned him a music scholarship from Down Beat Magazine. Before joining the Rising Sons, Gary performed with various jazz combos, including those of Roland Kirk, Dexter Gordon, Archie Shepp and "Big" Miller.

## THE STRANGERS



They had been together 1 1/2 years... recorded their first single...and then, disaster struck....But, beyond every dark cloud there's a rainbow that leads to a 'Pot of Gold.'

Hit Parader is proud to introduce to you, our readers, **THE STRANGERS**.

They originally got together about 1 1/2 years ago. When Kenny Altman and Peter Galloway and two other members (who are no longer with the group) formed the Strangers.

They started work in a Village club called "The Village Music Hall," where they were immediately spotted by Bob Cavallo, manager of The Lovin' Spoonful and in a short matter of time moved their equipment down one block to the Night Owl Cafe.

They worked the Night Owl all summer and acquired quite a following throughout the Village. September rolled around and Kenny and Peter had to say goodbye to the Night Owl, to all their friends and to the Strangers.

They left for Boston to continue their schooling and the other two members returned to high school in New York. After their first week, they realized how unhappy they were and how much they wanted to play music again. A few weeks later they said farewell to Boston University and headed home.

Upon reaching New York, they immediately went to the Night Owl to get work, but the owner, Joe Marra, said "come back with a group, the two of you don't make it." This news sent Kenny and Peter scouting around New York and the Boston area. During their short stay in Boston, they had met an unemployed drummer, Jay Rubero. They immediately wired him and within a few days, Jay became a Stranger. Through a mutual friend, they were introduced to Jerry Burnham, their bass player. After a few weeks of day and night rehearsal, the Strangers went back to the Night Owl, where they attracted an ever growing following. Their first single "Land Of Music," is a groovy original written by Peter Galloway.





## HIT PARADER Picks the stars of TOMORROW

FRANKIE RANDALL



The title of Frankie Randall's first RCA Victor album is -- simply -- *Frankie Randall Sings & Swings*. It is quite appropriate for he does.....sing and swing, that is!

Frankie received his basic musical training at home. Singing entered Frankie's life as he was working his way through college. He played piano nightly with a jazz trio near his home in Clifton, New Jersey. One evening, Frankie began to sing in accompaniment with the music. Just like that -- he sang, and launched what could be a meteoric career, unprecedented since the time of Frank Sinatra.

Frankie's ambition to become an entertainer began in his childhood, where he was encouraged by his father to take piano lessons. Music was always Frankie's first love, but he was wise enough to know that one needed more than mere talent to rely on, should the "going get rough." So Frankie enrolled in college, where he majored in psychology. Then came the night when he began singing.

Word of a new star on the rise spread quickly. In 1959, he toured Europe and scored raves in London, Copenhagen, and Rome. Returning to the U.S., he found himself in great demand and was literally deluged with nightclub offers.

Since Frankie toured the world, we asked him to tell us of his favorite country, "Italy," he said without hesitation. "The people in Italy are wonderfully warm and hospitable. While in Rome, we cut an album. The session

went great. At the end of the sessions, the engineers and technicians came to me with tears in their eyes and kissed me on the cheek. They thought I was great. In Italy, this is the highest possible praise for a job well done. I shall remember that day as one of my proudest."

Upon first meeting Frankie, one is reminded of a slightly more mature Dave Clark. Of medium build with flashing jet eyes and an ever-present smile, Frankie could easily become a teen idol. Frankie, however, prefers night club audiences. "Teen idols come and go. I want to stay, for I sincerely believe that I have the opportunity to bring good contemporary music to the public." "Besides," Frankie laughed, "I'm too old!" (He's only 24!)

Billed as a young Tony Bennett or Frank Sinatra, Frankie does not sing rock and roll. "Not that I don't like modern pop music," said Frankie during our recent meeting. "Although a number of my recordings have had a special appeal to the teen public, I try to choose songs which carry a message and are pleasing to the ear."

Married in 1962 to Susan, a schoolmate of Frankie's drummer, the Randalls have two children, Lisa and Frankie, Jr. Frankie, being an extremely proud father, happily posed for the HIT PARADER camera with Susan and Lisa.

There seems to be no end to the skyrocketing career of Frankie Randall. Frankie has starred in America's top nightclubs, including the famed Copacabana. With TV offers, nightclub dates, and numerous world tours planned, Frankie Randall is headed for sure stardom. Watch for him.

## THE MISSING LINKS



In large cities, such as Chicago, musicians and teen combos are "a dime a dozen." Every club, lounge, and teen dance hall features a combo of some sort, the majority of the boys sporting long hair of varied lengths, desperately --but unsuccessfully--trying to duplicate the success of their British counterparts.

Chicago's heart has finally been won by a talented musical group known as **THE MISSING LINKS**.

A short note on the group members: Chuck Madden (19) vocalist and lead guitarist - Chuck does the arranging and composing for the group. Although quite young, Chuck is extremely talented and appears destined to succeed in the music industry.

George Cole (20) tenor sax - George is the joker of the band. Immediately upon meeting George, one finds him to be a warm, friendly individual with a tremendous sense of humor.

John Schram (18) organist - Being quiet and reserved by nature, John appears to create a "dream world" of his own when performing on stage. The sound he produces on the organ, however, cannot readily be equaled for its superiority.

Bill Salzbrunn (25) drummer - Bill, at 25, is the eldest member of the group. Bearing a striking resemblance to Sonny (of Sonny & Cher fame), Bill is known as "Mr. Personality." When he plays the drums, all stop and listen, for he is a master of his chosen instrument.

The Missing Links recently opened their own club in Chicago. Named My Sister's Place, this club caters to teen-age clientele only. Due to the rapidly growing popularity of their club, The Missing Links have been signed for an R.C.A. Victor recording contract.

Since all members of this group are great fans of the Rolling Stones, their music emphasizes the deep blues and "soul" sound of the Stones. While relying on tunes of other artists, however, the Links (as they are known by the "in crowd" of Chicago) maintain their uniqueness and originality.

The Missing Links have found the key which unlocked the door to success. HIT PARADER, feels that **THE MISSING LINKS** are a group to watch!



## THE STARS OF TOMORROW



# Simon and

"PEOPLE DON'T UNDERSTAND  
EACH OTHER"

Two of the most successful and admired young men in the music business today became famous without really trying.

Paul Simon and Art Garfunkel were college students and folk singers with a modest following and an excellent but largely neglected folk album, "Wednesday Morning, 3 A.M."

Last summer, while S&G were in England, Columbia took "The Sounds Of Silence" out of the album, overdubbed an electric guitar and a Fender bass, added a deep echo and released it in the pop field.

By January the record reached the top of the charts. Teenage girls were screaming at two guys with short hair who sang songs with meaningful lyrics.

Nowadays everybody from the Beatles to Bob Dylan to Burt Bacharach has been credited with the revival of song lyrics that make sense. With only two songs on the charts so far ("Sound of Silence" and "Homeward Bound") Simon and Garfunkel are already established as two people with something intelligent and poetic to communicate.

We even think they've done more than Bob Dylan has to make lyrics important. When we met Paul and Art for an interview we told them so.

"I think we're more understandable than Dylan" said Art. "The kids who listen to Dylan have to be very confused. They may say he's great, but it's 75% what their interpretation is, because he's not giving you very much. He's giving you very little facts that prove he's a very good writer. Our words are a little clearer so we communicate more."

Lack of communication between people was the idea behind "Sounds of Silence" so we asked Paul to explain the reasons for it.

"To communicate could imply understanding" Paul told us. "Most people don't understand what other people are saying and for various reasons."

"I) They are interpreting the words differently or the words are not clear enough so that you understand exactly what the person means."





# Barfunkel

"2) You're not really listening to what the person is saying.

"3) The person is not saying what he really means.

"These are all different kinds of ways that we do not communicate with each other. So this is the rule. Lack of communication is the rule, it's not the exception. 'The Sounds of Silence' is about that. I think it's particularly true in an urban society.

"The cities breed people tumbling over other people. They have so many problems on their mind, that they really don't have time to communicate well. Besides that, they weren't taught to communicate. They don't know how to speak, or write, or read."

"Why do you think this fault exists?"

"Well, for many reasons" continued Paul. "Educational process. Some people just don't have too many smarts to begin with and they're not really going to make it. Although that's not really a criterion, because, there are people who aren't very bright, who can communicate. But we're not going into the subject of whether what you have to communicate is worthwhile or not. Forget about that. But in the 'Sounds of Silence' I was talking about the mechanized society that tends to break down communication, because it gives you all sorts of crutches."

"What kind of crutches?"

"The Reader's Digest synthesizes everything so you don't have to figure it out for yourself...most television isn't stimulating nor are newspaper editorials about Charles DeGaulle that call him 'Big Charlie'...."

Art added, "The greatest crutch is the way the whole system is set up... The way people sit around and talk nonsense to each other without really saying anything worthwhile."

"It's a game" said Paul. "You can open up conversations with sentences of meaningless words that really don't mean anything. Like 'Hi. How are you'. You really don't mean 'How are you'. You don't want that guy's medical history or anything."

"That's just saying like 'Here's how we get into the conversation.' I say a few lines and you say a few lines.

*{Continued on next page}*











# Simon and Garfunkel

{Continued }

You extend this and the whole conversation has become those kind of things" said Art.

Paul explained the state of most pop music:

"People don't listen to the words in a song because they don't expect anything to come out of it. Suppose you say 'I'll listen to the words. I'll give these people a break.' But what are they saying-nothing. The reason people don't listen is because they're not worth listening to. People are not saying anything."

"The Beatles have a knack for communication" Art said. "I must admit that they usually use cliches but somehow they come through with sincerity and they become more than superficial lyrics that are superimposed on a song."

"There's a feeling now, that you can go out on a limb years ago which you could never do."

And that's why talented people like Simon & Garfunkel are able to succeed nowadays -- and communicate effectively -- without really trying. □





# WHY JAN AND DEAN

Jan & Dean have introduced teens to the swayingest cities in America today. First there was *Surf City*, where the surfboard reigned supreme. This was followed by *Drag City* (home of King Hot Rod), *Soul City* (where all worship the 12-string guitar). Now the boys bring a new city into national prominence, *Gotham City*. Yes, *Gotham City*, the home of that fearless crusader against evil, Batman.

Such is the case with Jan & Dean. Each of their tunes has heralded a new trend in music...from love of surfing

to love of adventure. Riding into popularity on the crest of the surfing craze, Jan & Dean have consistently turned out hit upon hit. To sound a bit corny, it couldn't happen to two nicer young men.

Recently, Jan & Dean visited Chicago for a concert. The boys had not as yet arrived at the theatre. Members of supporting acts scurried around the stage, testing guitars and microphones for just the "right" balance.

Suddenly the dressing room door back-stage burst open and in came Dean on

his skateboard! Jan followed in hot pursuit. It seems that a scuffle with fans at the stage entrance caused the duo to make a hasty retreat to their dressing room.

The boys did not pay attention to where they were going. With a thud, Dean "skateboarded" head first into an over-stuffed sofa which stood in a far corner of the room. Jan, who was running at full-pace, could not stop himself and landed, with appropriate accompanying groans, on top of Dean.

After the boys "untangled" them-





# ARE *DIFFERENT*

selves and regained their composure, we were formally introduced. And that's the way we met our idols!

Dean carried a large red satin-covered box of valentine candy. "A gift from a fan?"

"Of course not," Dean replied, with a twinkle of mischief in his eye. "Jan gave it to me. He's soooooo thoughtful, especially at Valentine's Day."

At this point, Dean hopped on his skateboard and was last seen skating towards the stage with Jan following.

For more than an hour, strains of *Sidewalk Surfing*, *Little Old Lady From Pasadena*, and *Deadman's Curve* filled the theatre, as Jan rehearsed the fifteen-piece band which backed the boys. At first, the songs were a bit crude, but

Jan quickly achieved musical perfection.

"A little more bass." "Too much drum." "Cut it there," Jan commanded, waving his arms high in the air, appearing much like Leonard Bernstein in surfer slacks. When a song was thought to be mastered, Dean would sing along with the band as Jan listened for the correct musical balance.

Finally, the boys and the band were ready for the show. Rehearsal was over. Most performers would now go to their dressing room to rest for the show.

But Jan & Dean are not like most performers. Local bands had set their equipment on the stage. Now, upon seeing two drums together, Jan & Dean could not resist the urge to try their hand at drumming.

With the impromptu help of local musicians, Jan & Dean shook the room with solos and a swinging medley of the latest big beat songs. To Jan & Dean, this was a manner of relaxing, although to many it would represent a good night's work!

The boys soon returned to their dressing room. They are zany, having developed their own unique brand of dry humor. They work untiringly, finding fun in all the work they do. They seemingly take each day as it comes, accepting it as a new and exciting challenge.

Now, interviews are usually serious affairs. Questions are asked; answers are given; and the reporter and performer part company. Not so with Jan & Dean.

*{Continued on next page}*







{Continued from last page}

Let us illustrate. An apparently serious question was asked of the boys. "Dean, do you have a fan club? If so, where?"

"Yes," Dean replied, speaking in a slow-paced thoughtful manner, pausing after each word. "We have a fan club. It is in the United States."

"Fine, but could you narrow down the territory a bit?"

"Well, it's on the West Coast," helped Jan.

"That's a bit better," but we pressed for more information.

Finally we managed to find that the fan club was located in Los Angeles, California. A simple question, yes, but it had taken ten minutes to acquire an answer.

At this time the famous Jan & Dean brand of humor was revealed. The boys "led on" their "victim" giving short, incomplete answers to questions, usually with comical connotations. Surprisingly enough, however, the "victim" has as much fun as Jan & Dean.

The room gradually grew quiet as the afternoon passed on. In one corner, Dean sat signing pieces of paper with a signature of Jan & Dean. (He didn't know why...he just felt like doing it). Jan was curled in a corner of the overstuffed sofa, seemingly drifting off into

a soft sleep. Casual conversation was exchanged. All was peaceful.

Jan Berry, 25, born in Los Angeles on April 3. Tall (6' 2") with a thick crop of dark blonde hair and flashing blue eyes, Jan attends U.C.L.A., where he is the school's most famous pre-med student. (As he explains, "There must be something to fall back on after show biz"). One of the most eligible bachelors in Hollywood (along with Dean, of course) Jan prefers natural girls and digs the latest "wholesome" look inspired by the British. His preference can easily be understood, as Jan enjoys sailboating, karate, among other sports. A girl would have to be athletic, "unaffected", and have a well-developed sense of humor to appeal to Jan.

Dean Torrance (whose long silver-blond hair gives him the appearance of a lost Beatle) first saw the light of day in Los Angeles 23 years ago. Dean is 6' 3/4" tall, with pale blue eyes, and has been nicknamed "King of Falsetto."

Dean has a great desire to be an architect and has been attending the Art School of U.S.C., one of the finest in the country.

Things were proceeding quite smoothly. The soft afternoon sun filtered through

the window of the room and cast shadows on the dressing room floor. The questions slowly dwindled off. It was a rare quiet moment.

The silence was sharply broken as Dean dropped his notepad, let off with a large yell (which would have rivaled Tarzan's) and flung himself onto the slumbering Jan.

Dean and Jan tumbled onto the floor. They then went into a hilarious judo sketch, mainly for the benefit of visitors in the dressing room. We roared with laughter. Several members of supporting acts came into the room to see what was happening.

The boys soon "settled down" and things again grew quiet. Jan & Dean left the dressing room and headed towards the backstage area.

There was much nailbiting and many anxious moments as Jan & Dean disappeared. The entire theatre was searched, but Jan & Dean could not be found. Now the question was asked, "Where would two good looking rock and roll stars, dressed in surfer slacks and sports shirts, easily recognizable, go in Chicago?"

No one knew. The show went on. Supporting acts added extra tunes to their schedules, to fill in time. Watches were anxiously checked. The hour flew. Still no Jan & Dean.

Suddenly, the boys quickly rushed into their dressing room to change for their act. Later, we learned that the boys had gone to find a hotel, only to learn that conventions had booked every hotel in the city. After they finally found a room, they had stopped for dinner. Time flew and they had no idea that half the cast had been searching for them.

As they walked onto the stage, the screams and cheers of the thousand fans shook the auditorium. Jan & Dean commanded the audience. They joked. They sang. They even went into the audience to meet their fans.

Obviously, this is why Jan & Dean have remained one of America's top recording duos. They remain themselves, should they be onstage, meeting a reporter, or recording. They do not try to be anyone but Jan & Dean. They are unaffected by the tremendous success that has befallen them. They are, quite simply, nice guys who record good music.

The concert ended. Fans flooded onto the backstage area. Patiently, Jan & Dean signed autographs, on notebooks, programs scrap paper, and even on one fan's arm!

It's a sad truth, but all good things must end. Jan & Dean left the auditorium and got into their car. Jan called to us, "Thanks for everything. Hope to see you when we're back in Chicago", as he winked and broke into a wide smile. □



## ●I'M HUNGRY

(As recorded by Paul Revere & The Raiders/Columbia)

**BARRY MANN**

**CYNTHIA WEIL**

Girl you got this need to know  
What I'm all about  
There's something that you dig  
But you can't figure out  
Now you wanna know what moves my soul  
What ticks inside of my brain  
Well I got this need I can't control  
That's driving me insane.

I'm so hungry for the good things, baby  
Hungry, through and through  
Yeah, I'm hungry for the sweet life, baby  
With a real fine girl  
There's a you, I can almost taste it and  
it's sweet as wine  
I ain't gonna waste it  
When it's really mine  
I'm gonna live each minute  
Till I've had my fill  
Girl, I'll be rolling in it  
Wait and see I will  
Yes I will, girl  
You know that I will,  
(Repeat chorus).

Custom tailored world that I've gotta  
own  
With a penthouse in the clouds and an  
unlisted phone  
Girl, I'm gonna have it all someday  
So just hang on to my hand  
And if I break some rules along the way  
You gotta understand  
(Repeat chorus).

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## ●BETTER USE YOUR HEAD

(As recorded by Little Anthony & The Imperials/Veeep)

**T. RANDAZZO**

**V. PIKE**

You better stop to think what you're saying  
You better hold on make sure you're sold  
on letting me go  
Make sure you know you want us to part  
You think because your heart's flying  
high now  
He won't deceive you but he's gonna  
leave ya  
Don't be misled, think with your head  
And not with your heart.

You better use your head  
To fall on baby  
Better turn around what's said  
Better use your head  
Before it's too late and I'm gone  
Better use your head to help you  
You will never find another love like me  
Your whole life through  
Hey baby use your head  
Believe in me, use your head  
And you will see  
He's only using you  
So use your head.

I know I'm not the one who should tell  
you  
You think I'm lying  
You think I'm trying hard to hold on  
Putting you on to fool with your mind  
He's been over town telling people  
He's gonna get you and he will let you  
go when he's through  
Pity for you when he leaves you behind  
(Repeat chorus.)

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## ●OFF & RUNNING

(As recorded by Leslie Gore/  
Mercury)

**TONI WINE**

**CAROLE BAYER**

No matter what you do  
No matter what you say  
I've had enough of you  
I'm gonna break away.

Baby, I'm off and running  
Just as far as I can go  
I've got it up to here  
And I want out.

You took my love for granted  
And you pushed your luck too far  
Well you played things underhanded  
Now I know just what you are  
(Repeat chorus).  
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## ●ON A CLOUDY SUMMER AFTERNOON

(As recorded by Barry McGuire/Dun-  
hill)

**TRAVIS EDMONSON**

On a cloudy summer afternoon  
We sat and waited for the raindrops  
Never noticed when the rain stopped  
Fell in love, fell in love.

Time was passing by, the shadows fell  
We never noticed when the rain stopped  
The pitter patter of the raindrops  
Fell in love.

We read the papers as they lay on the  
floor  
We smoked our last cigarette  
Nothing was said for an hour or more  
But I can never forget  
On a cloudy summer afternoon we sat  
and waited for the raindrops  
Never noticed when the rain stopped  
Fell in love, fell in love  
Fell in love, fell in love.  
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## ●BREAK OUT

(As recorded by Mitch Ryder and the  
Detroit Wheels/Dynavoice)

**GARY KNIGHT**

**HERB BERNSTEIN**

Oh, I'm sick and tired of everybody just  
pushin' us around  
Treatin' us like we were nothin' and always  
puttin' us down  
I ain't no fool and I ain't gonna see them  
treatin' you this way  
I ain't gonna stop until I reach the top  
someday  
They're gonna respect us, baby.

Yea, yea, yea, yea, yea, ah  
Break out, now, gonna break out now,  
Ah, break out, now  
Gotta break out, now  
Pack up all my bags I'm moving on  
Won't hear that small talk when I'm  
gone.

Our lives are gonna waste away, baby  
in this wreck we're in  
Sneaking from place to place, babe feel  
like it's all a sin  
Ain't gonna run no more and I ain't  
gonna hide  
Ain't gonna stop until I reach the top  
or die  
It ain't no good this way, baby no, no,  
no, no, no!  
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### HIT PARADER

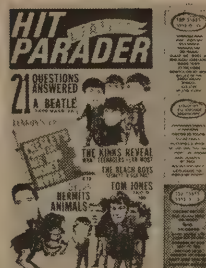


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- Exclusive: Early days of Bob Dylan, The Beatles
- Interviews: Johnny Rivers, Bobby Vinton, The McCoys

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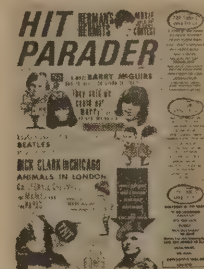


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# A PHOTO-DIARY OF A DAY WITH Jay AND THE Americans

9:00 A.M. A visit to the morning D.J.

11:00 A.M. Getting ready for the "Byrdie"

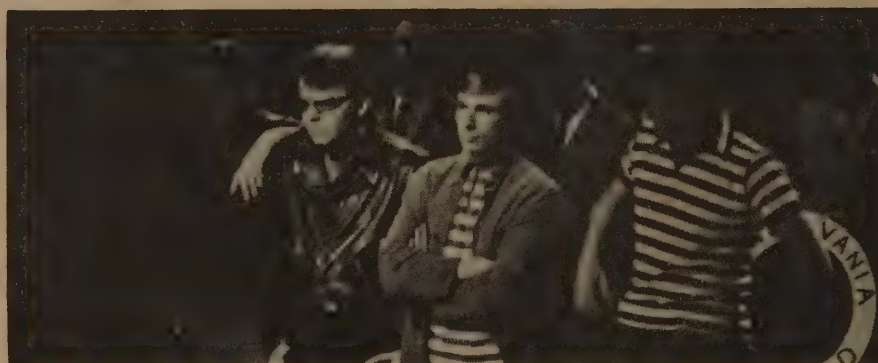


A day in the life of Jay & The Americans would knock the breath out of an ordinary mortal. First thing on the agenda is visiting a skad of D.J.'s to promote their latest single. Two hours later they prepare for a matinee performance of "Bye Bye Byrdie."



2:00 P.M. Matinee curtain going up.....

After make-up and costumes are checked they order a bite to eat and manage to stuff it down in-between a quick resume of their parts. Jay is Conrad, the teenage idol, and The Americans are the Byrdies. The Curtain goes up and the show comes off perfectly thanks to the untiring talents of our heroes.



5:15 P.M. Recording session.....



Being popular recording artists, they must have a large backlog of material in the can for albums and singles. Despite a slight cold, Jay records 3 well-known standards and the Americans work out vocal arrangements to be overdubbed the next day.



8:30 P.M. The big rush.....



Now, just enough time to grab a sandwich and rush to the cleaners for a fresh set of uniforms. The WMCA Good Guys are sponsoring a rock & roll show and Marty hasn't even shaved yet. Kenny has forgotten the words to one of their big songs.

9:00 P.M. On stage.....

After a warm up act, the Americans run on stage smiling like they had been resting all day. While Jay sings "Only In America," he looks at the sea of faces in front of him and realizes he is still a little frightened after all these years. They do 5 of their big hits and an encore.



10:00 P.M. The wait.....

Then they wait backstage to do one more show. While they wait they work on new vocal arrangements and change into new uniforms. Kenny suddenly remembers the words.



12:00 A.M. Time to relax...

Maybe the day is over? No, Jay and the boys decide to join in the fun of a party after the show is over. In other words their next day has already begun and they haven't even gotten any sleep yet. Maybe you would like to live the life of a singing star?





# THE LOS ANGELES CLUB SCENE..WE

Located approximately fifty steps east of Beverly Hills, the Troubadour is an unassuming, almost drab looking club; it is nevertheless a Mecca, a focal point for "independent liberals who enjoy meaningful entertainment."

The Troubadour itself is really a small, almost barn-like concert hall, with rows of benches facing the stage, plus tables and chairs up front and in back. Food and drink is served, but there is no dancing and no age limit. People go there to observe the performance, mingle with others who share common interests ("social hopping," Weston calls it), and to find out what's happening. They do not go there to be "seen" or included in the gossip columns.

The Troubadour's reputation was originally built on folk music, but it is no longer exclusively folk oriented, nor was it ever a completely ethnic shelter. "It's a popular folk music club, but now it features everything," says owner-manager Doug Weston.

The acts and performers booked into the Troubadour reflect the personal interests and preferences of Weston himself. He does all the booking, scouting, and arranging for talent to perform on his stage. He sometimes listens to other people who have seen or heard something he has not; he might be influenced by a review; but in the final decision it is his own personal opinion, observation, and business judgment that come into play. Some of the successful talent he has presented recently includes Buffy Ste. Marie, Oscar Brown, Jr., Nina Simone, Judy Collins, the Smothers Brothers, Chad Mitchell, Bill Cosby, the Association, and Muddy Waters.

Probably the most unique--and famous--thing about the Troubadour is the Monday night "hoot," which has been going on for years. Hopeful performers with guitar in hand are admitted free and given the opportunity to perform for a live, critical, sympathetic



audience. This is handled on a first-come, first-serve basis; the hoot starts around 9 p.m. and goes until 2 a.m., the club's closing time. Each act supposedly runs three numbers, but if the response is good they stay with it longer. Anybody who wants to (and who gets there in time) may perform, from folk rock groups to comedians. The hoot is a showcase for talent; agents go there looking for likely clients to sign, club owners go there searching for new talent to hire, and record company A & R men go seeking new sounds and faces for the hit charts. They quite often find what they want.



**If you're wandering around Los Angeles some night in the mood for entertainment in the forefront of American culture go to Doug Weston's Troubadour and tell him we sent you.**



# VISIT The TROUBADOUR



OSCAR BRAND and JUDY COLLINS



SMOTHERS BROTHERS



BUFFY ST. MARIE



CHAD MITCHELL TRIO



## TROUBADOUR



Weston considers his club a "spring-board" for talent. "They don't actually begin their careers here—the beginning of a career takes place when the first guitar is strummed, or maybe even at birth—but the Troubadour has been the launching pad for people like the New Christy Minstrels, Hoyt Axton, the Good Time Singers; Roger Miller had been in the business for some time, but playing

*{Continued on next page}*





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## THE L. A. CLUB SCENE

{Continued from last page}



Oscar Brown Jr. always finds enthusiasm at the Troubadour.

the Troubadour helped bring him to the attention of the local television people. The Byrds didn't perform here at first, but they met here, rehearsed here, and generally hung around until they started making personal appearances."

Weston is credited with coining the term "folk-rock" which has been applied to pop music groups like the Byrds, the MFQ, and even Dylan. Weston organized and presented a group called the Men (early 1964) who played folk songs with the loud amplified background. He claims that Dylan saw one of the Men's performances and was so impressed with the sound that he began to follow that trend himself.

In spite of Weston's knowledge of and participation in the contemporary music scene, no one (to our knowledge) has ever accused the Troubadour of being "where the action is." Although a number of long-haired musicians and hangers-on are always in evidence there, especially on Monday night, they are not representative of the hippies who patrol the Sunset Strip just a few blocks north. The Troubadour crowd is generally more serious and more interested in their music, not in the excitement or kicks found in the go-go clubs.

Weston has managed the Troubadour since he started it nine years ago (seven years in its present location), and he is understandably proud of the reputation and success he has achieved. He does not consider his club merely an entertainment center; he feels it is one of only four or five liberal clubs in the country, and that in the past seven years it has presented what was in the "forefront of American culture in attempting to say something." He mentioned the Bitter End in New York as the only club that could compare to the Troubadour in that manner.

Doug Weston himself could easily be the subject of a lengthy interview, even without his accomplishments as club manager. He is well over six feet tall, with long red hair; he dresses like his youthful customers (boots, corduroys, leather vests and jackets) and looks much younger than his 39 years. He calls himself an "independent liberal," and this is the philosophy that guides the club and the acts he presents. His attitudes are shared by his youthful friends and patrons (and performers). "I am in sympathy with the things they are fighting for politically, economically, and emotionally. The hope of the future has always been with the young. I consider myself an older, perhaps more stable, spokesman for the position of the 19-year-old in America today."

And the Troubadour is his platform. □

In our September issue we visit "the HULLABALOO!"



## ●LET'S GO GET STONED

(As recorded by Ray Charles/ABC Paramount)

**VALERIE SIMPSON**  
**NICHOLAS ASHFORD**  
**JOSEPHINE ARMSTEAD**  
Let's go get stoned  
Let's go get stoned  
When your baby won't let you in  
Got a few pennies, a bottle of gin  
Just call your buddy on the telephone  
Let's go get stoned.

Let's go get stoned  
Let's go get stoned  
When you work so hard all the day  
long and everything you do seems  
to go wrong  
Just drop by my place on your way  
home  
Let's go get stoned.

It ain't no harm  
Your takin' just a taste  
But don't blow your cool  
And start messing up the place  
It ain't no harm your taking just a nip  
But make sure you don't fall down bust  
your lip  
Let's go get stoned  
Let's go get stoned.  
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## ●LOVING YOU IS SWEETER THAN EVER

(As recorded by The Four Tops/Motown)

**I. HUNTER**  
**S. WONDER**  
I remember yet before we met  
With every night and day I had to live  
the life of a lonely one  
I remember meeting you  
Discovering love could be so true when  
shared by two  
Instead of only one  
Then you said you loved me  
And we could not be parted  
Right then I built my world around you  
I'm so thankful that I found you  
Because loving you has made my life  
sweeter than ever  
I never felt like this before  
Loving you has made my life so much  
sweeter than ever.

Each night I'd pray we'd never part  
For the love within my heart grows  
stronger from day to day  
As best I can, how I try  
To reassure you, satisfy  
'Cause I'd be lost if you went away  
'Cause I really need you  
And I need for you to need me too  
I have built my world around you  
I'm so thankful that I found you  
Because loving you has made my life  
sweeter than ever  
Yes it has  
(Loving you) my life is so much sweeter  
than ever  
'Cause I really love you  
Well, I'm thankful that you love me too  
I have built my world around you  
And I'm truly glad I found you  
Because loving you has made my life  
sweeter than ever  
Yes it has  
(Loving you) my life is sweeter than ever.  
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## ●HOLD ON, I'M COMING

(As recorded by Sam & Dave/Stax)

**DAVID PORTER**  
**ISAAC HAYES**  
Don't you ever feel sad  
Lean on me when times are bad  
When the day comes and you are down  
And a river of troubles are about to  
drown  
Just hold on, I'm coming  
And hold on, I'm coming.

Reach out to me for satisfaction  
Call my name for quick reaction  
I'm always your lover  
If you call I'll be your cover  
You don't have to suffer cause I'm here  
Don't need to worry cause I'm here.  
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## ●THE LAST WORD IN LONESOME IS ME

(As recorded by Eddy Arnold/RCA Victor)

**ROGER MILLER**  
Too bad what's happened to our good  
love  
Too bad what's happened to our good  
love  
Sometimes our best isn't quite good  
enough  
And the last word in lonesome is me.

Life is a desert and love quenches thirst  
Life is a desert and love quenches thirst  
We have to hurt sometime, this is my  
first time  
The last word in lonesome is me.

The last word in lonesome is me  
The last word in lonesome is me  
My heart is as lonely as a heart can be  
And the last word in lonesome is me.  
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Co., Inc.

## ●TAKE SOME TIME OUT FOR LOVE

(As recorded by The Isley Bros./Tamla)

**ROBERT GORDY**  
**THOMAS KEMP**  
If your baby lives away across town  
and the hustle and bustle of life  
is getting you down  
Well take some time out  
Take some time out, baby  
No matter what you're doing, yeah, yeah  
Take some time out for love.

Well if your hand is tied  
And you can't seem to get them free  
Or your old cross boss won't show you  
no sympathy  
Well take some time out  
Well take some time out, baby  
No matter what you're doing, yeah, yeah  
Take some time out for love.

Well you know your baby loves you  
So you don't have to worry  
Just dial the telephone and your baby,  
he's coming in a hurry  
(Repeat chorus.)

Oh baby just take your time  
Oh baby cause time is flying  
No matter what you're doing  
Just take some time out for love.  
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## ●NINETY-NINE AND A HALF (WON'T DO)

(As recorded by Wilson Pickett/Atlantic)

**CROPPER**  
**FLOYD PICKETT**  
I got to have all of your love night and  
day, oh yeah  
Not just a little part but all of your heart  
Oh yes, I do child  
Ninety-nine and a half just won't do  
No, it just won't do it, no no.

Don't be led in the wrong direction oh no  
Stop and think a man needs a little love  
and affection  
Oh yes, I do child  
Ninety-nine and a half just won't do  
Oh it just won't get it, no no.

We've got to bring it on down  
It's not hitting right  
Stop messin' around and keep things  
uptight, oh yeah  
We've got to realize that  
Ninety-nine and a half just won't do  
No, got to have a hundred, oh yeah  
Got to have a hundred  
No, ain't no use in fooling ourselves,  
honey  
No, we ain't gonna be able to get by  
on ninety-nine  
No, got to have a hundred  
Lord have mercy  
Just won't do now  
Baby, it just won't do now.  
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& East Publications, Inc.

## ●YOU DON'T HAVE TO SAY YOU LOVE ME

(As recorded by Dusty Springfield/Philips)

**DONAGGIO**  
**PALLAVICINI**  
**WICKMAN**  
**NAPIER**  
**BELL**  
When I said I need you  
You said you would always stay  
It wasn't me who changed but you  
And now you've gone away  
Don't you see that now you've gone  
and I'm left here on my own  
That I have to follow you and beg you  
to come home.

You don't have to say you love me  
Just be close at hand  
You don't have to stay forever  
I will understand  
Believe me, believe me  
I can't help but love you  
But believe me, I'll never tie you down.

Left alone with just a memory  
Life seems dead and so unreal  
All that's left is loneliness  
There's nothing left to feel.

You don't have to say you love me  
Just be close at hand  
You don't have to stay forever  
I will understand  
Believe me, believe me  
You don't have to say you love me  
Just be close at hand  
You don't have to stay forever  
I will understand  
Believe me, believe me, believe me.  
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# Coming Next Month

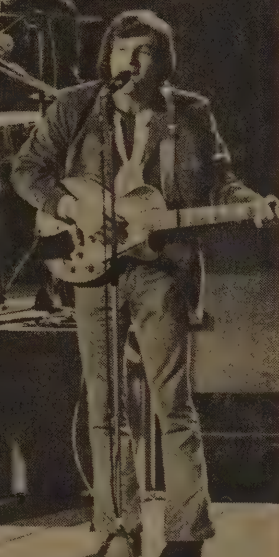
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DARE  
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IT!

## The LOVIN' SPOONFUL

IN

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THE  
LOVIN'  
SPOONFUL

ONLY in HIT PARADER SEPTEMBER Issue... on sale JULY 12!



BE  
THERE

When the Spoonful meet

the **BEATLES**

Brian Jones • DUSTY

MICK JAGGER

AND MORE!!!



BE  
THERE

with Hit Parader, the only magazine covering everything the Spoonful did while they were in London. We were with them at the airport when they held their first press conference, we photographed them in the TV studios of "Ready Steady Go" and "Top



Of The Pops," we were at the Marquee and Blaizes, we were with the Spoonful when they met Lennon, Harrison, Brian Jones and all the others. Wherever we could, we took photos. Where photographers were forbidden, we made sketches. And at 3 or 4 a.m., after a busy day, we often sat with them talking about America and the folks back home.

In next month's Hit Parader we present this exclusive exciting story of the Lovin' Spoonful's triumphant tour!

Find out how the Spoonful reacted to the London weather, the people, the food. Read what went on when they met the Beatles, Rolling Stones and other famous people.

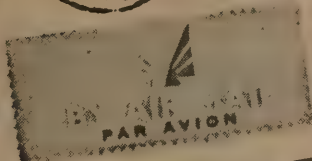
Only in the September issue of Hit Parader can you get the complete story.

Don't miss it!



# HIT PARADER'S

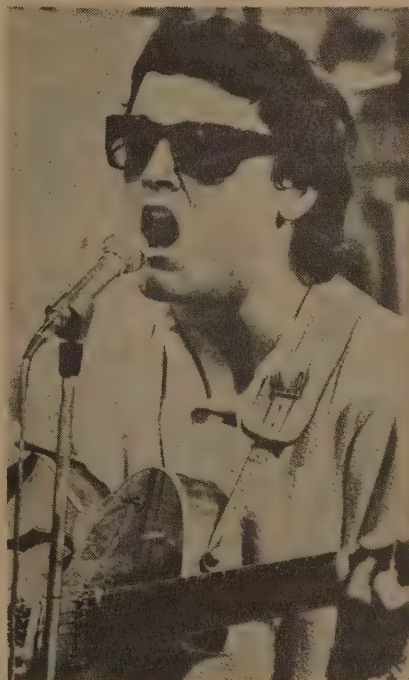
## LETTER FROM LIVERPOOL



from  
**Cheryl Hillman**

Sometimes he starts his stage act by yelling out to the audience: "Am I clean?" The answering squeals and shrieks from the teenage girls (he says that he usually gears his act for 12-15 year olds) show that at least he's popular.

Things haven't gone too smoothly lately for the star who split his pants on stage and had a whole load of bans clamped down upon him. His act was described as obscene. Some people wanted him run out of the country. Through microphones all over Britain came the announcement: "We're sorry that P.J. Proby won't be appearing tonight, but in his place we have..." Some people over here who bought tickets to



see P.J. found themselves watching Twinkle, and The Dollies, instead. But somehow it wasn't the same. "We wanted to see P.J. Proby splitting his trousers," they complained "-for the laugh."

"Nothing makes money for P.J. Proby any more since he split his pants," the great man himself declared recently. Don't cry your third eye out for him, though. He's doing all right. He just likes to give the impression that he's starving on his fantastic record sales, and that all the free publicity isn't any use to him. He's even allowed on television again now, but he's sobered up his antics before the cameras.

Some people, actually, regard him as a hero. He's outspoken, he's an individual. He dares to be himself and say

what he thinks. He admits that he's a success with girls, and that he only likes beautiful women. He admits that he adores fan worship. He likes making big money. He says that he started the fashion for long hair way before The Beatles and The Stones came on the scene. He admits that he's got loads of talent and that he's something of an idol to a large chunk of the teenage population of these Isles. He doesn't think that he gets the recognition he deserves.

All in all, he feels badly done to. And a lot of his fans agree with him. They don't see why P.J. was banned from stages in Britain when Tom Jones wasn't. \* They object to people saying he's a carbon copy of Elvis, when he isn't. Some of them say that many people here are biased against him because he's from the U.S.A. Even The Walker Brothers dropped a big bombshell by saying that in their opinion P.J. would have been more readily accepted by the British public as a whole had he been born here. This was all the more dramatic coming from an American group who are at the very top here, and who are doing so well that they decided to turn a long visit into a permanent thing. (Some people were moved to point out that Roger Miller was so impressed with his reception here that he went home and wrote a song about the place.) So it seems that everybody's shouting about Mr. Proby, and half of them feel sorry for him, while the other half feel sorry for themselves.

P.J. is undoubtedly handsome and talented. Managers of theatres and ballrooms want to put him on because he brings in the money, but they don't want the police brought in as well. Nearly everybody wants to see him, either because they love him, or just out of plain curiosity. And P.J. Proby himself sits in the middle of the controversy, just itching to get up there and make a pile of money sending teenage girls into frenzies. And who can blame him?

All his fans wonder - rightly perhaps? why the critics don't just sit down and stop shouting, and let Mr. Proby get on with it. After all, as P.J. once so nicely put it himself, it's silly to make such a fuss over a pair of trousers when they let those African girls prance around the stage as-naked-as-nature-intended from the waist up. So what if their type of dancing is part of the African heritage? The way things are going for P.J. Proby, he'll soon be a legend. □

ED. NOTE \*He doesn't burst out of his clothes on stage, exactly. But if you were taking your grandmother on a birthday treat you wouldn't really be likely to take her to see Mr. Jones.

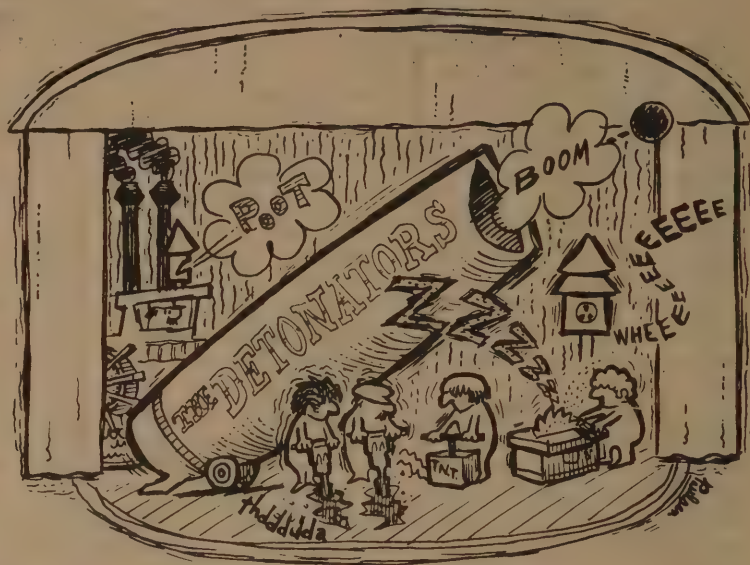




# a LOUD and QUIET

BY JANE HEIL

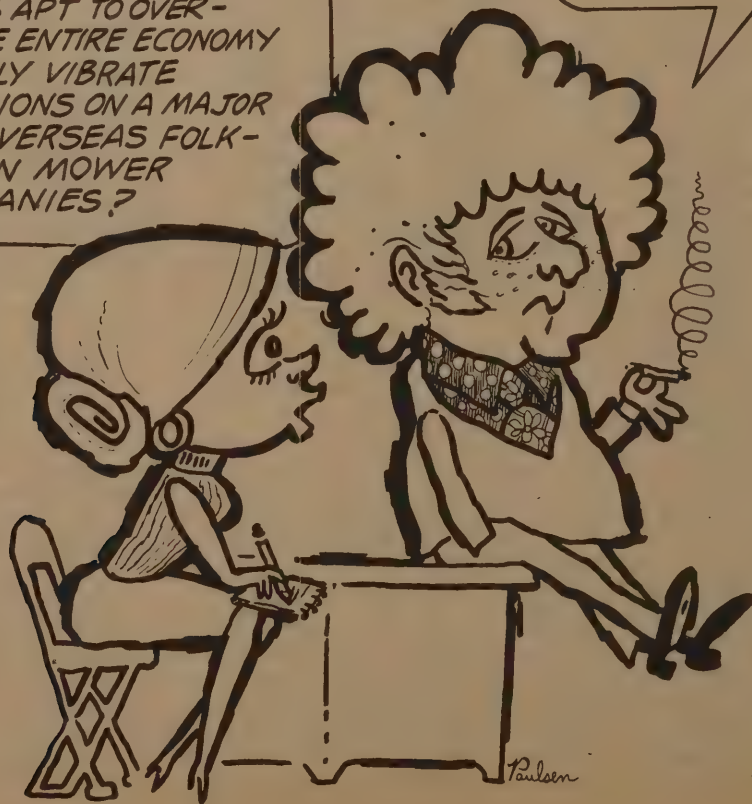
**THE BIGGEST  
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## AN APOLOGY For The STARS

IS IT TRUE THAT THE  
SOCIAL SIGNIFICANCE OF  
GUITARS IS APT TO OVER-  
THROW THE ENTIRE ECONOMY  
AND POSSIBLY VIBRATE  
REPERCUSSIONS ON A MAJOR  
BASIS IN OVERSEAS FOLK-  
ROCK LAWN MOWER  
COMPANIES?

NO ...





# look at the POP SCENE

Here we are in the Cafe Au Something-Or-Other, listening to that fab new group, the Snarks. The Snarks consist of four guys, two electric guitars, one electric organ, one electric harmonica, and seventy-two amplifiers. Their fans love them - and so does their electric company.

They play their first song louder than loud, and after that, they get louder. So loud the glasses quiver! So loud the walls reverberate! So loud people outside and down the block can hear! Loud! Louder! LOUDISSIMO!

Oh, man, is that loud. When they stop between songs, several over-twenties, battered by sound, get up and stagger for the door. Their eardrums are numb with shock, begging for mercy! But the teen-

agers, who have grown up with amplified rock and roll bands, stay till the end. They look a little dazed, but either their ears aren't as sensitive, or they're in love with the musicians, or they're all masochists, because they stay.

There is, in fact, a theory abroad that in this era of pop everything - pop music, pop art and pop life - the kids of now have pop sensitivity - that is, two-dimensional, comic-strip feelings that can go to extremes but can't make it with all the nuances in-between.

Well, we think there's hope for the in-between stuff, and we think that, since pop music can't get any louder, everybody might as well start thinking about all the possibilities of less-than-loudest kinds of music.

To illustrate: the other night at our favorite hangout, we overheard the best-known city folksinger talking to his star pupil, who plays amplified guitar now with a folk-rock group. Our friend the folksinger was telling his student - let's call him Danny, because that's his name - a Zen parable, which we repeat here, in its updated form:

"Say you have a glass of beer, and you fill it to the top. You can't fill it up any more, right? You can only empty it. But say you fill it only half-full. Then you can pour some more in, or pour some out."

Zen parables, in case you aren't familiar with them, are supposed to hit you right between the eyes. So we will assume you have just been hit between the eyes with the truth of that story, are now

fully enlightened, and have already thrown your amplifiers in the trash.

In other words, as far as Hit Parader is concerned, the loud thing has had it. Now there's nowhere to go but back, not to what was before, but to all the as-yet-unexplored areas for pop music in the less-than-top-amplification range. Consider the possibilities - the contrasts, the variations, the subtleties! The mind boggles.

Besides, if pop music stays in the loudness bag much longer, we foresee, as the next logical step:

The Detonators, a new group with no guitars, no amplifiers, and no organs. The Detonators consists of lead pneumatic drill, bass pneumatic drill, air raid siren, steamboat whistle, cannon, TNT and buss saw.

He's the most talented young singer-songwriter in America! Terribly, incredibly, marvelously talented - and I am going to interview him for Hit Parader. Yes. So; shifts the scene immediately to a plush armchair somewhere in midtown Manhattan, where both of us will be totally uncomfortable, since his normal habitat is Greenwich Village in jeans, and so is mine. But he is now the Most Talented Singer in America, so everybody has to troop uptown, to a publicist's office or something.

How do you do, we say. Shake hands. That's him, all right - looks just like his pictures. Take off coat. Sit down. Check out pencil tip. Everything's cool.

He sits, too. Shifts around a lot. Nervous City.

"Mr. Blank," I start off, with a big smile, "how does all this success feel, all of a sudden...?" Giggle. Oh, God.

"Yeah, well, like, you know, oh, it's, well, it's okay, I guess." We stare at each other. A little pure and utter hatred sneaks in on both sides. "I don't get too much privacy anymore. Yeah."

"I mean, how do you explain all this success you have, all the teenagers who idolize everything about you...?"

A pause, maybe three seconds. "I...I like to sing, see. I'm a singer.

That's what I do. Sing. See?"

Yeah, great, baby, that's ONE sentence. Now what do I do for an encore?

"Well, for example, how did you get your start?" Now, there's a question with meat on it. Isn't that a question with meat on it, kids?

"My start? Well. I used to sing around the house a lot, see, and I kept on singing, and then I started singing some more, see, and playing the guitar, and writing songs, and then, well, then I just kept on doing it. And people kept on liking it. And that kept on happening. Over and over again. Yeah."

"And how about your fans? Any advice to all the kids who'd like to follow in your footsteps?" Please, bubbie? Something for the fans? For me? For ANYBODY?

"Advice?" he says, puzzled. "Yes...for the fans...?"

"Man, I can't give anybody any advice."

"Sure you can. Something..." Anything!

"Well, I guess they should sing a lot...and keep singing. That's all it is, man, just keep at it..."

I have an ace up my sleeve, folks; I've been keeping it for the right moment.

"Mr. Blank, the well-known folk critic Barton Wheems has commented, in a full-page symposium on your kind of music in the New

York Times, I'll quote him, 'I don't see how folk-rock...can long survive, in or out of the marketplace, without being basically integrated in performance. But even at present, it is absurd to characterize all its white representatives as being fundamentally non-involved with life.' Would you care to comment on that statement, Mr. Blank?"

Seven seconds go by.

"I, uh, look - I'll try to explain it to you once more. I'm just a singer, see. I hang around home most of the time, reading, watching TV, thinking about life, see, and then I'll write a song, and fool around on my guitar, and sing it a couple of times. Dig? And when I get a bunch of 'em worked up, I go make a record. Then I go back home again...and...uh, well, the whole thing starts all over again. See?"

Yes, I see. I also see that I'm never going to get an article out of this cat. Famous as he is. So I get up - he BOUNDS up - put on my coat, shake hands, thank him for a wonderful interview, and walk out the door.

Somebody's been made a fool of - and it wasn't him. You might have thought it was, because he didn't say much. But it was me. And it's all because of the nature of talent. Talented people are just like everybody else - only more

so. Talent isn't something you need to do a whole lot of talking about. It's simply there. It happens. And it's beautiful. That's all; that's it, nothing more to say, unless the guy with the talent feels like talking.

So what am I doing there, sitting in a room with an overwhelmingly talented singer, making him nervous and making myself nervous, and wondering how in the world I'm ever going to get a story out of it? Well, I had to say SOMETHING, right? I mean, you don't call up a guy's manager and ask him to sandwich you in between all the great man's other appointments, and then just stand there with your notebook hanging out. You have to do something. Ask questions. Sometimes it just doesn't work, is all.

This is all fiction, by the way. This interview never happened, although parts of it have, with several of the world's most gifted performers. I'm just writing it as a comment on the nature of talent - and to apologize to all the talented people I've met who've had to try to answer some pretty unanswerable questions. We ask the questions because we love those people, and we know you, our readers, love them, too. But the truth is, any guy that's loaded with talent doesn't have to answer to anybody for anything. His talent does all the talking needed. □



# ? Do the Rolling Stones

## MEMPHIS (CONTINUED FROM PAGE 9)

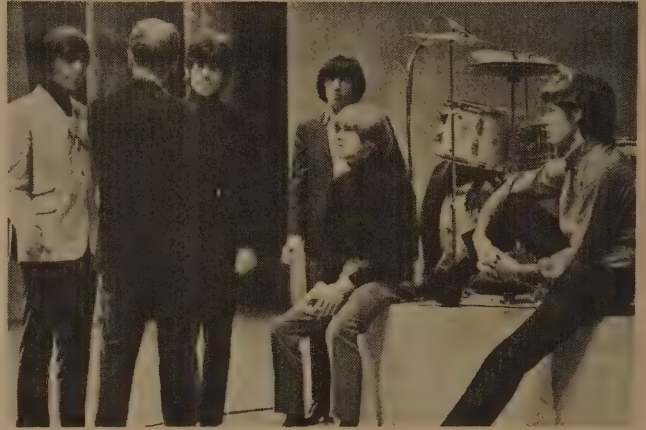
with contempt. One girl from a school paper said, "I don't believe these people realize what their disrespect for people may eventually do to the Stones career. They've grown so accustomed to protecting the guys from violent sieges of mob adoration that they've learned to push everyone around in the same abrupt manner. Most fans don't really mind being told that it's impossible for them to meet the group or obtain their autographs because we respect their need for privacy. But respect runs both ways and I feel that no stars should ever think they've grown too big to be bothered with average people. When that happens, the magic of their appeal ceases to exist."

Absolutely nobody was allowed in the backstage area before or during the show. This is a customary rule that is usually relaxed for special circumstances but Rolling Stones road managers made it clear to officials of the Mid-South Coliseum that no exceptions would be considered. Even W.M.P.S. disc jockeys who were emceeing the show were requested to stay out front.

Coliseum officials who were backstage and did meet the Stones were not terribly impressed by the honor. "They're ill-attired, they surely have no manners," said a Coliseum man. "Statistics in the South show that the Stones fad may be dying because the fans have learned that you can't see them after a show to get autographs or take pictures. They're money-conscious and careless. The maximum time spent on stage is about 25 minutes - no autographs, no nothing. That's very little to give when they are making between 10 and 20 thousand dollars a night."

Amidst the downfall of criticisms that were thrown at the Stones, there were two fortunate girls who held an entirely different opinion. They are the only two teenagers in Memphis who are known to have received a private audience with the five reclusive singers and this was accomplished through a W.M.P.S. art contest.

Mary Scruggs, is 17, a Senior at Immaculate Conception



# ? LONDON ?

## (CONTINUED FROM PAGE 10)

The decisions are finally Andrew's and he knows what sells.

What made them decide against issuing "Tears Go By" as the 'A' side, as they have done in America?

"Because we'd have had to go through all that dreadful business here about trying to copy the Beatles' 'Yesterday,'" said Mick.

At this point I gave Keith a copy of the new Musical Express, on which he commented, with a biro, that 75 per cent of the records on the charts were "rubbish" (I think that's the word he used). He suggested that Nancy Sinatra's

"Boots Were Made For Walking" or the St. Louis Union's "Girl" were "bought by 29-year-old housewives who listen to Radio London," and added that Paul and Barry Ryan's "was gigantic."

Keith has just produced an attractive album of compositions with "The Aranbee Pop Orchestra" in a classical-pop style.

"It's just something I've always wanted to do," said Keith. "He's trying to prove he's a musician and not just a rock 'n' roll guitarist," said Mick.

At this point enter Bill Wyman with moustache, looking as though he had lost the two other Musketeers.

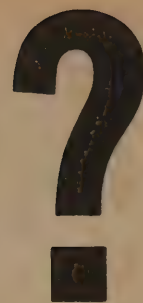
"Can't stop," said Bill, who stayed just long enough to inform me he has moved into his new house down in Kent which has foxes in the back gardens. Exit D'Artagnan!

Finally a few words on the Press and reporters from Mick, who believes that good news is no news: "We are the most pop-conscious country in the world. Yet most of what is reported in the national Press is either nonsense or knocking.

"What other country would make such a fuss over Ringo growing a beard and then returning without a beard? Most-



# HATE THEIR FANS



High School, and an officer in a local Rolling Stones Fan Club. She won the contest through originality by sewing the words "W.M.P.S. Good Guys Welcome The Rolling Stones" on a child's sweatshirt. About the Stones, Mary said, *"I thought they were very nice and courteous, the very opposite to all the rumors I'd heard because everyone told me they were gonna be real rude and wouldn't want to talk to me. It was just the opposite because I didn't know what to say and they did most of the talking."*

Sally Ware is 18, a Freshman majoring in art at Memphis State University, her home is in Mauldin, Mo., and her ambition is to become a professional artist. She won the artistic division of the contest through an original charcoal of the Stones. After meeting the guys, Sally confessed, *"They acted like real people and this was kind of amazing to me. I don't usually go wild over these singing groups and it was a thrill to meet Mick Jagger because he's the only famous person I've ever wanted to meet. He seemed like I thought he would, sophisticated and rather intelligent."*

As the only privileged persons permitted inside the heavily guarded dressing room during intermission of the show, both girls gave candid accounts of their rendezvous with the Stones. Mary Scruggs recalled, *"I thought Brian Jones was the friendliest, really, because when I got backstage I was very nervous and he started talking to me to help put me at ease. First, he asked me about the contest then I tripped over an amplifier and he sort of helped me up. I had a tape recorder with me which wouldn't work so he bound it with his fists and started talking into the microphone."*

Sally made the statement that he seemed the most friendly to her also. *"When the photographer asked us to pose for a picture, Brian put his arms around me and said, 'Come on, let's have our picture made.' He was kind of cute and I adored his blonde hair."*

Mary made the statement that she thought the others were probably more shy but Sally said their behavior might

be classified as sophistication.

During the brief picture taking session, the girls did notice one isolated instance of Stone hostility or sarcastic humor when the photographers asked Keith Richards if he might snap several pictures. Keith looked up slowly from the guitar which he had been strumming and said, *"What do you mean man. Can't you see I'm tuning my guitar."*

Where Mick Jagger was concerned, both girls were terrifically delighted. When Mary showed him the little boys shirt that had been her entry in the contest, Mick held it up to himself and said, *"Well it's gonna be a little small. Do you want me to keep it."* Mary told him if he wanted the shirt, he could have it so Mick said with a quick wink, *"Okay, I'll keep it."*

By that time the Coliseum men were asking the girls to leave but before they left, Mick Jagger took Sally by the hand and said, *"I sure am glad I got to meet you."* She couldn't believe he was saying that to her when she should have been the one to tell him how much she had enjoyed the unforgettable experience.

Sally Ware and Mary Scruggs are perhaps the only two people in Memphis who have been left with a favorable, almost ecstatic impression of Rolling Stones' hospitality. It could well be that they were the only two persons to see the Stones in the light of their true personalities. Perhaps the defensive armor of rudeness, sarcasm and hostility that has been built around the Stones, is an excess weight that they'd actually like to shed but somehow find themselves caught in the web of a prefabricated image that is now difficult to discard.

Still many fans of the Rolling Stones are growing tired of being treated like insignificant pebbles in the sand. They feel that it is attractive and appealing for entertainers to be *different* in a world of constant conformity, but that the Stones can no longer afford to be *indifferent* to other human beings and, most importantly, to their public. □



ly they only want stories on the lines of 'who has knocked who off the top of the charts.' They build you up to try to destroy you. If we played an enormous concert for Oxfam we wouldn't get two lines of coverage.

*"The reporters I dislike most are those who smile and joke with you after which we are congratulating ourselves and saying: 'We got on well with him,' only to read a vitriolic attack by the same reporter in the paper next morning."*

*"Reporters who do not take notes invariably put the quotes in their own vocabulary and make us sound daft. We get a lot from out of town who come backstage nervous and on the defensive. The first thing they ask is: 'Why are you being so rude?' We aren't! We just say things as honestly as possible."*

As I left, after an earnest inquiry from Mick and Keith as to whether *"You've got what you wanted?"* I met another journalist coming along the corridor to the office with an air of one who had been told: *"The dentist will see you now."*

But I couldn't help feeling that quite often: *"It hurts them more than it hurts you."* □



# ? DO THE ROLLING STONES HATE THEIR FANS? ?

## ■ NEW YORK (CONTINUED FROM PAGE 11)

coffee, two plumbers and a bum who walked in off the street, march up to the group and ask for an autographed picture.

Some of them say subtle things like "I'm the guy who's in charge of all the microphones...I can make a group sound good or bad...my crazy daughter wants me to get some autographed pictures of you guys for her and her three girlfriends. I don't know why anybody in their right mind would want a picture of you, but I gotta keep peace in the family."

Finally the group goes before the cameras and everything comes off perfectly.

As soon as the last song ends they rush to their limousines and go out for a night on the town.

The next day they begin a 12 hour plane ride to Australia.

That, more or less, was what happened one weekend when the Rolling Stones came to New York town. □





# 4

# TOP DISC-JOCKEYS Answer Your Questions

Bill Enis  
Radio Station KFJZ  
Fort Worth, Texas

Johnny Dollar  
Radio Station WDGY  
Minneapolis/St. Paul,  
Minn.

Clark Weber  
Radio Station WLS  
Chicago, Illinois

Jay Reynolds  
Radio Station WIFE  
Indianapolis, Indiana



1. Who is the top group in your area?	1. Beach Boys and Herman's Hermits are tie for No. 1 and are followed closely by the Lovin' Spoonful and the Rolling Stones.	1. Well, I think there is a running tie with the Beatles and the Beach Boys.	1. Shadows of Night, because they are the local group.	1. Beach Boys
2. What do you think the next trend in pop music will be?	2. Overall, for the past few months more Country Western. It will last several months to come and you will be seeing more and more of it.	2. I think the trend will move stronger toward Country and Western pop. Like Johnny Cash and Eddy Arnold sort of thing, there will be more of it.	2. I think there will be more folk-rock within the next couple of months. More of Bob Lind sort of thing.	2. I think we're going to get a big band sound. Swinging rock and roll with lots of brass and reeds, like James Brown and Bobby Bland.
3. Do you think the lyrics in some pop songs endanger the morals of the teenagers?	3. No, the teenagers don't pay too much attention to the lyrics. They are too hard to understand. Most of the kids buy the records for the sound of the record and it is a gimmick for them.	3. No, teens are discriminating. The words are not that bad. We screen lyrics and those that are offensive are not aired. I really don't think they endanger the morals of the teenagers.	3. Very definitely, yes. We are on quite a crusade to knock some of these songs out. Some of these songs we would throw right out the window. I hope record companies will realize the trash they are putting out and stop it. I have four daughters, not yet in the record buying age, but I don't want them to listen to songs like "Rhapsody In The Rain" by Lou Christie or "Gloria" by Them.	3. I don't think anything endangers their morals. A man shouldn't have to write obscene words in a song. It shouldn't be a hit. But words won't hurt the kids. Look at the old folk songs like Barbara Allen. It's all in the way you look at it. To me it's just for fun and dancing.
4. What is your personal opinion of Rock & Roll?	4. Pop music is all right. I like some songs more than others. The English sound has swept the country, but they are all sounding alike. I like anything that is commercial.	4. I think contemporary music is very good. Rock and Roll is no longer applied to pop music.	4. Love it. Laugh all the way to the bank. It is really great. It expresses an outlet for a lot of people. Ninety-eight percent of it is great, but the other 2% we just have to put up with.	4. I think it's great. It's a sound of the 20th century, even bigger than the eras of jazz and swing. Two hundred years from now people will call this the rock and roll era and they won't even remember swing and jazz.



# THE TURTLES





THE TOITLES, AS THEY ARE AFFECTIONATELY CALLED BY THE HOLLYWOOD "IN" GROUP (MEANING THEIR PRESS AGENTS) ARE...HOMELY. THEY'RE JUST PLAIN HOMELY. ERGO, THEY ARE APPEALING. EVEN CUTE. AND ARE THEY EVER FUNNY (NOT JUST LOOKING, EITHER). THEY ALSO PLAY (INSTRUMENTS) AND SING (SONGS) VERY WELL. WHAT MORE (OR LESS) CAN WE SAY?..... PLENTY.

## "WE WANT TO BRAINWASH THE VIET CONG"

by Leslie Reed

Take flying, for instance. Don Murray, drummer, insists he can fly. Alone — without benefit of those metal birds. He took his "pre-flight training" in a dream (a la Peter Pan) and has been at it ever since. "Nothing to it," he says modestly.

Howard Kaylan, lead singer, is not very concerned with Don's aerial abilities. "He'll get over it as soon as he finds he has no talent for it. Now take me...I soloed after only 8 1/2 hours!"

Mark Volman, who sings and bangs the tambourine, has a more earth-bound problem. He bumps into things. He trips, spills, drags, and topples whatever he has just been warned *not* to trip, drag, spill or topple. Like the time he was sincerely trying to convince an interviewer that he wasn't really clumsy at all. "I think that's been exaggerated a lot," he said, promptly placing his elbow in his coffee cup, which then tumbled into the lady's lap. He has also been known to have elevator doors bite at his coattails; he sits on floors instead of

the chairs provided (not on purpose); he stumbles off low curbs.

Strange things have happened to the group as a whole, too. One time they had just begun their rousing version of "It Ain't Me, Babe" and their act closed. The stage was a revolving one, and it just started revolving — right in the middle of a note. They scrambled off the merry-go-round, faced the audience again, started singing — and the curtain closed! Somebody may have been trying to tell them something...

Touring, that special part of rock and roll folklore, has provided many a laugh and pang for the not-so-hard-shelled Turtles. They have played such forgettable towns as Miamisburg, Ohio, and Peru, Illinois, not to mention "Ellsworth, Wisconsin, which has a population of 1100, but 1500 showed for the concert. They must have come out of the trees and fields," said Al.

*{Continued on next page}*

MARK VOLMAN

HOWARD KAYLAN

JIM TUCKER CHUCK PORTZ

DON MURRAY

AL NICHOL





# THE TURTLES

{Continued from last page}

"Some towns didn't even have hotels, or else they might not have rooms booked for us. We've spent many a night on couches, tables, and makeshift cots."

Howard Kaylan was even blasé about Chicago – possibly because he is quite fond of hometown Los Angeles. His comment about Lake Michigan: "You should see the big lake we have in front of Huntington Beach."

All six Turtles live in the Los Angeles area (which means anywhere from Manhattan Beach – Jim Tucker – to the northern part of the San Fernando Valley – Al Nichol). They are all in their early twenties, and only two are married. Their press agents swear everyone to secrecy about which two.

Turtles can be spotted around LA in several of the clubs and nightspots because all of them like to catch current acts. "We don't hibernate or hide behind dark glasses," Mark said, quickly removing his dark glasses.

They dig all kinds of music, each individual having very individual tastes, from Brubeck to Beatles. All six are Beatle fans, but they consider the Stones "noise makers." Dylan is a favorite, which is fairly obvious from their choice of recording material (three Dylan tunes on their first album).

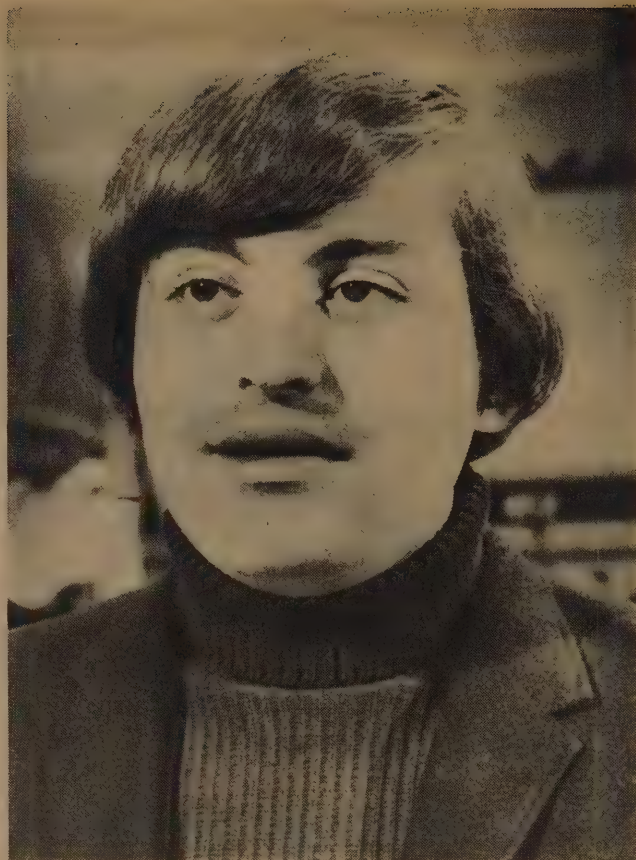
The Turtles are not "ultra hip," nor do they fall into the English rebel bag. "Dirty we're not," states Howard. They all bemoan the frequent occurrence of nasty comments when they're on tour checking into those small hotels (or even the large ones); "We just finished a concert and traveled for hours without a chance to change or shave, and they're surprised that we don't look like we just stepped out of a fashion ad," complains Don.

Chuck Portz and Jim Tucker are the quietest Turtles, so you won't read very much about them here – except that Chuck was a California state diving finalist in 1961 and was kidding when he listed Annette Funicello as his favorite actress on his official biography. Jim prefers surfing and didn't tell us his attitude toward Annette.

Because there are so many Turtles, it's somewhat difficult to get them all together for talk or photos, but it can be done. And when the occasion finally arrives, it's well worth it for fast-paced laughs alone.

Life with the Turtles is not slow; in fact, their secret ambition is to "go overseas and entertain the troops on the front lines, dodging bullets. Actually we're really going to brainwash the Viet Cong."

They may have something there. □



Above, lead singer Howard Kaylan says he flew solo after only 8 1/2 hours of pre-flight training. Annette is their favorite actress.





## ●OH HOW HAPPY

(As recorded by Shades Of Blue/  
Impact)

**EDWIN STARR**

Oh how happy you have made me  
Oh how happy you have made me  
I have kissed your lips a thousand  
times  
And more times than I can count I have  
called you mine  
You have stood by me in my darkest  
hour  
And oh how happy you have made me  
And oh how happy you have made me.

Oh how happy you have made me  
Oh how happy you have made me  
Through our years together  
We have had stormy weather  
But our love has been so strong that  
somehow we carry on  
And oh how happy you have made me  
Oh how happy you have made me.

You brought joy to my empty life  
And all that was wrong you have made  
it right  
My love, my love, my love  
Oh how happy you have made me  
Oh how happy you have made me, etc.  
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## ●MAMA

(As recorded by B.J. Thomas/  
Scepter)

**CHARRON**

Who's the one who tied your shoe  
When you were young and knew just  
when  
To come and see what you had done  
Mama, oh mama.

And who's the one who patched your  
eye  
And told you not to cry  
'Cuz he was too big for you to try  
Mama, mama.

And who's the one who didn't need to  
plead  
To give her time to the little league  
It was Mama, oh mama.

And who's the one who gave her shoulder  
When you told her your first love was over  
She met someone older  
Mama, oh mama  
It was mama, oh mama  
Oh mama, oh mama.

Who's the one who taught you obligation  
and dedication  
Result, graduation  
Mama, mama.

And who's the one who showed your  
friends  
You've known a home away from home  
When they were tired and all alone  
Mama, mama.

And who's the one who held her tears  
inside  
When you introduced your future bride  
And who's the one who didn't mean to  
cry  
As you walked down the aisle  
Through tears you saw her smile  
Mama, oh mama  
Mama, oh mama  
It was mama.

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## ●A STREET THAT RHYMES AT 6 A.M.

(As recorded by Norma Tanega/  
New Voice)

**NORMA TANEGA**

**NORMA KUTZER**

Fly a red balloon on someone else's  
time  
They will try to pull you down and  
change your mind  
Break loose and find a new skyline  
Syncopate your life and move against  
the grain  
Don't you let 'em tell you that we're  
all the same  
Point 412 is not your name.

It's 6 a.m. I'm looking for a street  
that rhymes  
It's 6 a.m. I'm looking for a street  
that rhymes  
All I want is a new skyline.

Everyone is digging in a parallel line  
People always live and die in 4/4 time  
All I want is to take my time  
Contemplate the road that runs you  
underground  
Find a place in time, don't go to lost  
and found  
Everybody's always pushing round.

It's 6 a.m. I'm looking for a street  
that rhymes  
It's 6 a.m. I'm looking for a street  
that rhymes  
All I want is a new skyline.  
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## ●PAINT IT BLACK

(As recorded by The Rolling Stones/  
London)

**JAGGER**

**RICHARD**

I see a red door and I want it painted  
black  
No colors anymore I want them to turn  
black  
I see the girls walk by dressed in their  
summer clothes  
I have to turn my head until my darkness  
goes  
I see a line of cars and they're all painted  
black  
With flowers and my love both never to  
come back  
I see people turn their heads and quickly  
look away  
Like a new born baby, it just happens  
everyday  
I look inside myself and see my heart is  
black  
I see my red door, I want it painted black  
Maybe then I'll fade away and not have  
to face the facts  
It's not easy facing up when your whole  
world is black  
No more will my green sea go turn a  
deeper blue  
I could not foresee this thing happening  
to you  
If I look hard enough into the settin'  
sun  
My love will laugh with me before the  
morning comes  
I wanna see your face painted black,  
black as night, black as coal  
Don't wanna see the sun flyin' high in the  
sky  
I wanna see it painted, painted, painted,  
paint it black.

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## ●SWEET TALKIN' GUY

(As recorded by The Chiffons/Laurie)  
**D. MORRIS**

**E. GREENBERG**

Sweet talking guy  
Talking sweet kinda lies  
Don't you believe in him  
If you do he'll make you cry  
He'll send you flowers and paint the town  
with another girl  
He's a sweet talking guy  
But he's my kinda guy.

Sweeter than sugar  
Kisses like wine  
Don't let him under your skin  
'Cause you'll never win  
Don't give him love today  
Tomorrow he's on his way  
He's a sweet talking guy  
But he's my kinda guy  
Why do I love him like I do.

He's a sweet talking, sweet talking, sweet  
talking guy  
Stay away from him  
Stay away from him  
Don't believe him, he's lying  
No you'll never win  
No you'll never win  
You'll end up crying  
Don't give him love today  
Tomorrow he's on his way  
He's a sweet talking, sweet talking, sweet  
talking guy  
Stay away from him  
No, no, no you know you'll never win.  
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## ●WHEN A MAN LOVES A WOMAN

(As recorded by Percy Sledge/Atlantic)  
**C. LEWIS**

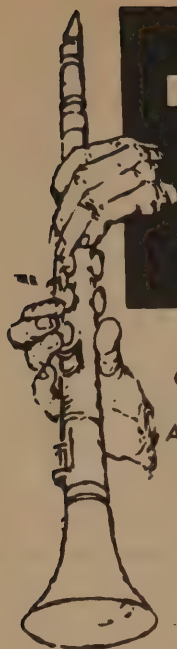
**A. WRIGHT**

When a man loves a woman  
Can't keep his mind on nothin' else  
He'd change the world for the good thing  
he's found  
If she's bad he can't see it  
She can do no wrong  
Turn his back on his best friend if he put  
her down  
When a man loves a woman  
Spend his very last dime  
Tryin' to hold on to what he needs  
He'd give up all his comforts  
Sleep out in the rain  
If she says that's the way it ought to be.

Well this man loves you woman  
I gave you everything I had  
Trying to hold on to your high class  
love  
Baby, please don't treat me bad.

When a man loves a woman  
Deep down in his soul  
She can bring him such misery  
If she plays him for a fool  
He's the last one to know  
Loving eyes can never see  
When a man loves a woman  
He could never do her wrong  
He'd never want some other girl  
Yes when a man loves a woman  
I know how he feels  
'Cause baby, baby, baby you're my world.  
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# Tempo

by Jim Delehant

## COLTRANE, SHANKAR AND ALL THAT ROCK & ROLL

In our feature on the Byrds (in the July issue) they credited several sources of unconventional music as influences. They were quite specific about Indian music and John Coltrane, so we thought it would be nice to find something out about this whole thing from the jazz end.

Bob Thiele (we covered Bob and Impulse records in the May issue) who happens to record Coltrane and several other jazz musicians interested in Indian music, is the obvious jazz spokesman as he is familiar with pop music as well as the jazzmen he works with. As it turns out, many of the jazz ideas and Byrd ideas are similar. Take it away Bob.

"John Coltrane and Ravi Shankar correspond regularly and are friends. Shankar, of course, spends a lot of time in America now doing concerts.

"I think Coltrane is interested in the freedom the Indian form offers to him. In other words he's not restricted to a 12 or 32 bar blues. He can wail almost endlessly. Coltrane hasn't been using Indian instruments; whereas the pop people have. To jazzmen the freedom of Indian music is the main interest. I don't think their interest came about through the sound of the instruments. To the pop people it's a different sound. They've gone through their harmonicas and guitars and some of these Indian instruments sound pretty twangy at times. Coltrane likes the form rather than the instruments.

"Although the Muslim movement among Negroes seems to focus on the far east in general, it doesn't have anything to do with the music. A lot of Negroes suffer because of the Muslims. McCoy Tyner is a good example. He follows an eastern religion which pre-



aches brotherly love and when he awakes each morning he recites a prayer to the effect all men are my brothers and I must love them as myself. There is no hate whatsoever. McCoy suffers because the publicity that has come out of the Negroes that lead to the east makes them look like trouble-makers and fanatics. Actually, the Negro is striving for a culture that they don't have. So they have to go to Africa or the East.

"If the Byrds say Coltrane has influenced them I guess it's true. The jazz guys are interested in anti-establishment too. Through their music they're going against what is organized. Along with Coltrane - Archie Shepp likes the freedom also. But not being brought up with Indian music, I don't think anyone could capture the essence of it like Shankar. Americans have latched on to the form but it's still basically jazz. Shepp isn't as way out as Coltrane anyway. If you really listen to him, Shepp is pretty close to home base. As an individual, Shepp is a very articulate guy and has strong feelings on the history of the race situation. Like all the others he is seeking a culture. We white Americans can be traced easily to Europe. They can't. They don't know

where they came from. These people are Americans first but they have no background. I think the only thing that's definite is their jazz music. They recognize Africa as a culture but the far east represents the refinement that they require. They find a lot of hope in the east.

"Coltrane and Shankar have met but I don't know if they've ever played together. Shankar definitely likes what Coltrane is doing. Another interesting point, Yuseff Lateef practices brotherly love. Like McCoy he's a very soft-spoken gentleman who just doesn't believe in hate. When Yuseff was in Europe he took the time to make a pilgrimage to Mecca. They've found a religion that helps them.

"Getting back to jazz and rock and roll influencing each other, there really isn't any controversy over the electric bass players joining jazz. Rock and roll has definitely been influencing a lot of the jazz people just as jazz has done to rock. I think it's a good thing. The mixing up of everything is good. I've used electric bassists on some of my sessions and there's never been any problem. You start out to do a record that way and everyone is in accord with the ideas."



## ●SO MUCH LOVE

(As recorded by Ben E. King/Atco)

GERRY GOFFIN

CAROLE KING

In the midst of all my darkness baby  
you came along to guide me  
You took pity on a lonely man when  
you said you'd stand beside me  
I'll never forget you and what you've  
done  
I'll never turn my back on you for anyone  
And I've got so much love to give you  
Baby, I've got so much love to give you  
Girl there's more than enough to last a  
whole life through and it's a... for you.

My world was cold and empty and my  
life was unfulfillin'  
When I needed someone to pick me up  
You were oh so willing  
Now to you it may seem like just a  
little thing  
But to me it was like changing winter  
to spring  
And I've got so much love to give you  
Baby, I've got so much love to give you  
Girl there's more than enough to last a  
whole life through and it's all for you

There's so few women nowadays who  
understand the soul of a man  
They're always on the talking end  
never giving, never offering a  
helping hand  
But baby I can always count on you  
When trouble calls to see me through  
You show me love in so many ways  
And I'm gonna love you for the rest  
of my days  
(Repeat chorus).

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## ●I AM A ROCK

(As recorded by Simon & Garfunkel/  
Columbia)

P. SIMON

A winter's day in a deep and dark  
December  
I am alone gazing from my window  
To the streets below on a freshly fallin'  
silent shroud of snow  
I am a rock  
I am an island.

I build walls, a fortress deep and mighty  
that none may penetrate  
I have no need for friendship  
Friendship causes pain  
It's laughter and it's loving I disdain  
I am a rock  
I am an island.

Don't talk of love  
Well I have heard the words before  
It's sleeping in my memory  
I won't disturb the slumber of feelings  
that have died  
If I never loved, I never would have  
cried  
I am a rock  
I am an island.

I have my books and my poetry  
to protect me  
I am shielded in my armor  
Hiding in my room  
Safe within my room  
I touch no one and no one touches me  
I am a rock  
I am an island  
And a rock feels no pain  
And an island never cries.

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## ● I LOVE ONIONS

(As recorded by Susan Christie/  
Columbia)

**DON COCHRAN**

**JOHN M. HILL**

I don't like snails or toads or frogs or  
strange things livin' under logs  
But mm mm mm, I love onions  
I don't like dancin' with crazy Ted  
He's always jumping on my head  
But mm mm mm, I love onions  
Onions, onions, la la la  
Onions, onions, ha ha ha  
Root doot du du du du.

I don't like rain or snow or hail  
Or Moby Dick, the great white whale  
But mm mm mm, I love onions  
I don't like shoes that pinch your toes  
Or people who squirk you with the garden  
hose  
But mm mm mm, I love onions  
Onions, onions, la la la  
Onions, onions, ha ha ha  
Root doot du du du du.

(Spoken)

The onion is a tuberous vegetable  
And is a member of the genus stinkus  
delicioso

It was highly prized  
By the ancient Egyptian pharaohs  
and their friends and cousins  
It causes watering of the eyes  
and rubefaction of the skin  
But it is very, very tasty  
How very, very good.

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## ● OPUS 17 (DON'T WORRY 'BOUT ME)

(As recorded by the 4 Seasons/  
Phillips)

**DENNY RANDELL**

**SANDY LINZER**

I can see there ain't no room for me  
You're only holding out your heart in  
sympathy  
If there's another man, then, girl, I  
understand  
Go on and take his hand, and don't you  
worry 'bout me.

I'll be blue, and I'll be crying too  
But, girl, you know I only want what's  
best for you

What good is all my pride  
If our true love has died  
Go on and be his bride  
And don't worry 'bout me.

I'll be strong, I'll try to carry on  
Although ya know it won't be easy when  
you're gone

I'll always think of you  
The tender love we knew  
But somehow I'll get through  
So, don't you worry 'bout me.

Sweetie pie, before you say good-bye  
Remember if he ever leaves you high  
and dry

Don't cry alone in pain  
Don't ever feel ashamed if you want me  
again

Just don't you worry 'bout me.  
(Repeat chorus)

I love you no matter what you do  
I'll spend my whole life waiting if you  
want me to

And if this is good-bye  
You know I'd rather die  
Then let you see me cry  
'Cuz then you'd worry 'bout me.  
(Repeat chorus)

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## ● I KNOW YOU BETTER THAN THAT

(As recorded by Bobby Goldsboro/  
United Artists)

**BOBBY GOLDSBORO**

You know you say you love me  
You're never gonna leave  
But I know baby  
You've got something up your sleeve  
I know you better than that  
I know you better than that  
I know you better than that  
I've been keeping my eyes on you.

Well you know you wanted me to be  
your slave  
I'll tell you baby you'd just better  
behave

I know you better than that  
I know you better than that  
I know you better than that  
I've been keeping my eyes on you.

Well I've been keeping my eyes on you  
all day

Just to make sure you didn't go astray  
now

I watched you talk to every boy in town  
Now I'm gonna put my foot down  
You think your just messin' 'round is  
being so cool

I'll tell you baby I ain't nobody's fool  
I know you better than that  
I know you better than that  
I know you better than that  
I've been keeping my eyes on you  
Well I know you better than that  
I've been keeping my eyes on you.  
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## ● BAREFOOTIN'

(As recorded by Robert Parker/Nola)

**ROBERT PARKER**

Everybody get on your feet  
You make me nervous when you're in  
your seat  
Take off your shoes and pat your feet  
We're doing a dance that can't be beat  
We're barefootin', barefootin', bare-  
footin', barefootin'.

Went to a party the other night  
Long Tall Sally was out of sight  
Threw away her wig and her high  
sneakers too  
She was doing a dance without any  
shoes  
She was barefootin', barefootin',  
barefootin', barefootin'.

Hey little girl with your red dress on  
I bet you can barefoot all night long  
Take off your shoes and throw 'em  
away  
Come back and get 'em another day  
We're barefootin', barefootin', bare-  
footin', barefootin',  
Everybody get barefootin'  
Take off your shoes  
Barefootin', barefootin'.

Little John Henry he said to Sue  
If I barefoot would you barefoot too  
She told John now stir your stew  
I was barefootin' ever since I was two  
Barefootin', barefootin', barefootin'  
We're barefootin', barefootin', bare-  
footin'  
Ah ha, we're barefootin', barefootin',  
barefootin'

Don't have no shoes on  
We're barefootin', barefootin'.

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## ● DON'T BRING ME DOWN

(As recorded by The Animals/MGM)

**GERRY GOFFIN**

**CAROLE KING**

When you complain and criticize  
I feel I'm nothing in your eyes  
It makes me feel like giving up  
Because my best just ain't good enough  
Girl I want to provide for you  
And do the things you want me to  
Oh but please  
Oh don't bring me down  
Baby, please don't bring me down  
(oh no you don't bring me down)  
Oh don't bring me down  
I'm beggin' you baby  
Please don't bring me down.

Girl I know I can keep you satisfied  
Just as long as you give me back my  
pride  
Baby, sacrifices I will make  
I'm ready to give as well as take  
One thing I need is your respect  
One thing I can't take is your neglect  
More than anything I need your love  
Then trouble's easy to rise above baby  
(Repeat chorus).

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## ● S-Y-S-L-J-F-M (The Letter Song)

(As recorded by Joe Tex/Dial)

**JOE TEX**

Everybody has got somebody, yes they  
do all right  
And everybody's got their own way of  
sayin' I love you, oh yes they have  
The sooner you say it, the better it is  
The sooner you say it, the better it is  
feels  
Just make sure that when you say it,  
be for real.

S-Y-S-L-J-F-M, save your sweet love just  
for me  
D-K-W-I-M-T-M, you don't know what  
it means to me  
D-E-T-Y-S-L-A, don't ever take your sweet  
love away  
I-C-L-M-L-T-W, cause I can't live my  
life that way  
Oh all right, come on baby  
Oh if grandmother could see me now  
Ha, ha get on up there now  
Keep that beat going, it's out of sight  
all right  
I love this song, listen.

Everybody's got somebody he loves to  
talk about  
And I got somebody  
Everybody's got their own way of un-  
winding when they feel down and out  
Oh yes, they have  
The sooner you unwind, the better it is  
The easiest way you do it, the better it  
feels  
Just make sure that when you do it, be  
for real listen,  
Y-C-C-M-A-O-T, you can call me any old  
time  
T-C-A-H-Y-T-U, to come and help you to  
unwind  
S-Y-S-L-J-F-M, save your sweet love just  
for me  
D-K-W-I-M-T-M, don't know what it  
means to me  
D-E-T-Y-S-L-A, don't ever take your sweet  
love away.  
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# Hit Parader HOROSCOPE

by Larry Sohmer



## THIS MONTH'S FEATURED STAR **HERMAN**

Herman, as his horoscope shows, is a natural-born leader. He is a "double" Scorpio, with Sun and ruling planet Mars both present in his birth sign. Scorpio people are *intelligent, ambitious, faithful to family and friends*, and are *quick to profit from experience*. But, as Venus was transiting Scorpio at Herman's birth, the picture is not all positive. In fact, a measure of confusion is bound to result from such a situation. This accounts, to a great degree, for *the many accidents, some quite serious*, which marked Herman's early youth. *He is by no means immune from accident even now*. Herman should be especially careful when surrounded by frenzied crowds, for if the going gets really rough he's likely to be the one Hermit to suffer an injury.

The Moon position is of extreme importance when charting the horoscope of those in the world of entertainment. In Herman's case the Moon was in Leo, a lunar position which endows one with exceptional magnetism, an optimistic outlook, an impulsive and demonstrative nature, plus a tremendous gift for theatrical activities. From this it is apparent that Herman's personality is not dominated by Scorpio traits alone. Moon in Leo individuals also possess a *compelling desire to rise in the world, hence it is not surprising that Herman has risen so spectacularly above his modest beginnings*. And from what his chart tells us, *he has only just begun* to exploit his almost limitless potential.

This year ahead looks like a busy and successful one for the chief Herman and his group. *There is cause for alarm*, though, in the aspects for Herman's House of Association. This is an area which, would of course encompass his relationship with fellow Hermits. The signs (and this may come as a shock) indicate that *Herman's Hermits will not remain together as a group beyond the coming fifteen months, if that long! What will cause this?* A good surmise would be that Herman's own personal successes, in films and elsewhere, will induce him to seek even greater glory as an individual performer, and this would naturally put an end to his association with the other boys. Whatever the cause, the stars tell us that *Herman's Hermits will not function as a team beyond the aforementioned limit*.

*What of Herman's romantic life?* Scorpio persons are never ones to take love lightly, and Herman is no exception. He may play the field for a time, but once his heart chooses THE ONE, you may be sure his devotion will from that moment on remain concentrated and steadfast. The planets have a distressing message for all you starry-eyed damsels who have been dreaming of capturing the charming Herman's fancy, to wit: It is almost certain that *the lucky girl who finally gets him has already entered his destiny*, and strange as it may seem, Herman himself may not as yet be fully aware of this! It is evidently someone he has heretofore taken for granted -- perhaps a childhood acquaintance. So, while the stars do not suggest you girls abandon all hope, they do tell us at least this much about your hero's romantic situation.

Phases of adjustment will mark Herman's later years. For instance, he will have to *adjust to the wealth* he is certain to accumulate, *adjust to new surroundings, new relationships*, and a more formal style of living. He will have to get used to being continually in the limelight, used to being written about and discussed, not always favorable. His personal life, though serene for the most part, *will not be wholly free from sadness*, but then whose life is? Finally, the stars promise to Peter Blair Denis Bernard Noon, better known as Herman the Hermit, a long life filled to the very end with interest and excitement.

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# CAMERA 5

# FIVE MOVIE REVIEWS AND RATINGS

three ★ ★ ★ stars



**HOLD ON** is a movie with Herman's Hermits, so if you dig them, go see it. Why not? Peter Noone is a Nice Person. Also, we learn in this movie that fantasy is a Good Thing, as when Peter imagines himself a knight in armor on a most un-courteous California beach. The bad guys in this movie are the State Department - do you suppose any of them will see the movie? - and the plot hinges on whether to name a missile for the Hermits. Arthur Lubin, who directed 'Mr. Ed' on TV, lent his heavy hand to this one, too. But even he couldn't mess up the Hermits' songs - of which there are plenty.

one-half ★ star



**THE SINGING NUN** is JUST TERRIBLE. It's about a supposedly hippie nun (she rides a motor scooter and plays guitar, so she has to be a hippie, right? Wrong.) who makes it very big in pop music. But, due to the fact she is a very hungup chick, she ends up in a missionary in Africa, which is really the only safe place for her. The whole thing is very forced, the nun bit is just too cute for words, and it's impossible to have any sympathy for the main character. She has a talent, all right - but it's for sticking her nose in other people's business, not for singing. Would somebody please tell Debbie Reynolds she can't sing? At all?

3 1/2 ★ ★ ★ stars



**RIDE BEYOND VENGEANCE** is an excellent movie with scene after scene of fine, fine acting by Chuck Connors, Michael Rennie, Bill Bixby, Frank Gorshin, Robert Q. Lewis, and lovely, talented, delicate-featured Kathryn Hays. The plot traces how one wrong leads to another, and another, and another: wife-desertions, chest-brandings, killings, separations. The thing is, the hero had a deprived childhood. Yeah, well, we all had our problems...Anyhow, it's a fascinating, highly believable story, intelligently acted, with good western dialogue like, "There's a lot of us here ain't geared to taxes." We had to miss a lot, though; too violent. Can't the blood flow OFF-camera?

3 1/2 ★ ★ ★ stars



**CAST A GIANT SHADOW** The Israeli War of Independence in 1948 was the perfect little revolution. Unfortunately, this is not the perfect movie of it - but it's still very good. The hero, Mickey Marcus (Kirk Douglas), was the perfect revolutionary, too: the man who leads revolutions hoping to find where he himself belongs. Sexy Senta Berger co-stars. The big problem is, David Ben-Gurion comes out looking like George Washington! But if you like revolutions, go see it. Especially if you're Jewish. If you're Arab, why not sit this one out? Oh, one more thing: you get to see John Wayne say, "L'Chayim."

two ★ ★ stars



**SON OF SECRET LAWN MOWER MAN** opens as the lawn mower terrorists ride into town and all the people stop and stare and say "My goodness" as the sinister throng pushes old fashioned lawn mowers before them down the main street. A big chop, chop whirrr noise brings the town to a stand still. Suddenly the mowers spring at their victims and chase them all over the place yelling, "Nyaaa nyaaa." A bird's eye view of the town shows wild insanity erupting in the streets with jumping up and down and mowers bumping into each other. The lovely "Lawn Mower" theme will be released soon as a single. The movie warns us about lawn mowers.



# Platter Chatter

DAYDREAM was a great and groovy single and now its the title of the great and groovy Lovin' Spoonful's g&g second album. John, Zal, Joe and Stebun are really super talented guys. Their music is very original and lots of fun to listen to. "Daydream" is a happy tribute to Spring Fever, "There She Is" abounds with incredible sounds from Zal's guitar, "You Didn't Have To Be So Nice" and "Didn't Want To Have To Do It" are beautiful, "Bald Headed Lena" will make you laugh, "Day Blues" and "Big Noise From Speonk" features John on harmonica and the lyrics in "Jug Band Music" and "Let The Boy Rock and Roll" are really swell. (KAMA SUTRA KLPS - 8051)

SENOR 007 is the latest adaptation of James Bond movie music - this time to groovy Latin rhythms. We really dig it. Ray Barretto and his swinging band keep tunes like "Thunderball," "Mister Kiss Kiss Bang Bang," "Search For Vulcan," "Goldfinger," "Jamaica Jump Up" and all the others popping with musical excitement. You can dance to it too. {UNITED ARTISTS UAS 6478}

IF YOU CAN BELIEVE YOUR EYES AND EARS introduces a very outstanding new group, the Mama's and the Papa's. They have introduced a fresh vocal harmony to the pop music scene. Their material is unique and they perform every number with superb style. Their original songs, "California Dreamin'", "Monday, Monday," "Straight Shooter," "Got A Feelin'", "Go Where You Wanna Go," "Somebody Groovy" and "Hey Girl" are delightful. "Do You Wanna Dance," "I Call Your Name" and "In Crowd" done in the distinct M&P style become new songs. The photos on the album are nice too. Buy it. (DUNHILL DS - 50006)

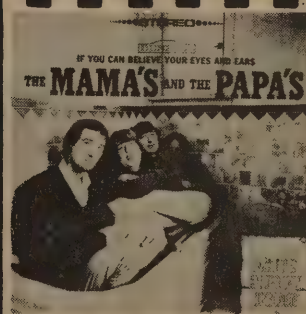
TOWN AND COUNTRY is the album Charlie McCoy told us about in the May Hit Parader. Lester Flatt and Earl Scruggs and the Foggy Mountain Boys, along with guitarist Grady Martin and Charlie on harmonica have a ball with a dozen tunes with city or place names in the titles. From "Memphis" to "Kansas City" to "Houston" to "The Foggy Mountain Breakdown" to all the other stops on the album we're sure you'll enjoy the trip. {COLUMBIA CS 9243}

THE AGONY AND THE ECSTASY movie soundtrack album contains a lot of the dramatic - dynamic - heroic - churchbells - and - military - drums type movie music - which is often groovy. But this album also has some very sensitive Renaissance-type music played by lute and flute and violins. The album has nice pictures of Michaelangelo's sculpture and paintings and Charlton Heston too. This is good music to play while you're decorating your ceiling. (CAPITOL)

THE LEGENDARY SON HOUSE is where the blues began. Somewhere in the deep South long ago, there were human beings breaking their backs in fields and work camps and trying to forget it all in hand clapping church meetings and hopping freight trains. It's all in the storm tossed voice of Son House, a rediscovered bluesman who is one of Muddy Water's influences. Son's steel bodied guitar playing is in baunting counterpoint to his voice. Songs like "Grinning In Your Face" and "Empire State Express" are powerful, personal experiences, a beautiful example of traditional folk blues for your collection. {COLUMBIA CL 2417}

SHADES OF GREY is an album to tasty jazz produced by Ray Charles and features several ex and current Basie sidemen. The tunes range from hard, funky and slow blues to nice melodic ballads. Great solos from Al Grey, Harry Edison, Lockjaw Davis, Kirk Stuart and Elvira Reed. Plenty of swinging ensemble work too. Some of the nicest jazz we've heard in a long, long time. (TANGERINE - 1504)

## The Daydream Lovin' Spoonful







# GRANNY'S



MICK JAGGER



CHAD STUART



JILL STUART

THE WALKER BROTHERS



THE TEMPTATIONS



So you think they never read your letters - well, I am surprised...While *Herman* was in New York for the Grammy Awards, he spent his free time up at the Fan Club reading and answering his personal letters - aren't you ashamed now???...*Mike Smith of the Dave Clark Five*, gifted his parents with a new home and himself with a new sports car...*The Young Rascals* refuse to wear lipstick when they appear on colored television, instead, they eat pastachio nuts...When asked why *John Steele* left the Animals his reply was "I want to spend more time with my wife and my child" - ah! love conquers all...*Bob Gaudio of the 4 Seasons* is now a successful restaurateur as well as top songwriter and performer. He owns the Polynesian restaurant, TIKI, in Bergen County, N.J....*Horst Jankowski* takes those "Walks in the Black Forest" holding hands with *Heide*, Germany's top fashion model...*Roger Miller* so impressed TV executives with his recent spectacular that he will have his own series next season...*Lesley Gore* not only makes the charts, she's been on Dean's List at Sarah Lawrence College each semester...The hippest dance to hit doesn't use the hips at all. It's the "Boogaloo" being popularized by *The Flamingos'* record - Boogaloo Party - all the action is in your head, which shakes while you rattle and roll...Speaking of dances, *The Temptations* while appearing in the Trip in Los Angeles inspired a new dance called "The Temptation Walk." It's basically a cool soft shoe which the boys do on stage. The boys had crowds lined up around the block to see them, and the enthusiasm reached such a pitch that the customers began imitating the boys. The result is, that a book of instructions is scheduled for publication and the dance will spread...*The Walker Brothers* just celebrated one year in England...Watch

DAVE CLARK



THE SPOONFUL



# GOSSIP

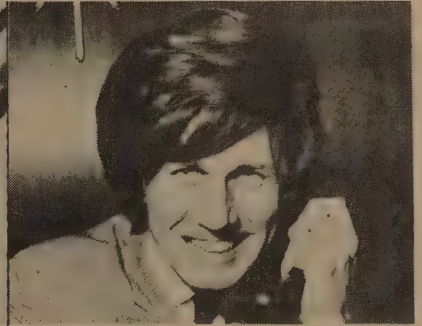
(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)



HERMAN



GEORGE HARRISON



CHET ATKINS

out discotheques - the records are going and the action is LIVE at New York's new rock and roll nitery, *The SheeTab*...first star to headline will be the exciting *Monti Rock III*...*Brian Hyland's* latest romance is a stamp collector, she asked him to save the stamps from his fan letters that come from all over the world...

In answer to all the mail I received about *Bob Dylan's* marriage - I am sorry to say that it's true, her name is *Sarab* and she comes from Woodstock, New York - our sincerest congratulations go out to the newlyweds...*Beatle George Harrison* wrote the liner notes for Chet Atkins latest album '*Chet Atkins Picks On The Beatles*'...*Ray Davies* of the *Kinks* and his wife *Rasa*, have a baby girl named *Louise*...*Chad Stuart's* wife *Jill*, has resumed a modeling career and is at present in New York, while *Chad* and his partner *Jeremy* remain in Los Angeles...The '*Alfie*' cast thinks *Jane Asher*, who's in the London play will marry *Paul McCartney* before July...*The Lovin' Spoonful* not only make a cameo appearance in Ben Shapiro's new movie '*Pow*', they also composed and played the musical score...Ever popular *Bobby Vinton* is scheduled to headline a summer full of lucrative state fair dates...*Brian Jones* came to New York and was seen with Bob Dylan at various clubs...While *The Rolling Stones* were in Australia, each received a Kangaroo coat from their Australian Fan Club, says Mick, 'I love the coat, but it smells...' *Chuck Berry* was so taken by the *Lovin' Spoonful's* '*Day Dream*' album, that he is recording '*Jug Band Music*', which was written by *John Sebastian*...*Gene Clark* has departed from the *Byrds* to pursue a writing career - already, Gene has gotten many offerings for his tunes... Bye, Bye, dearies.



DYLAN & JONES



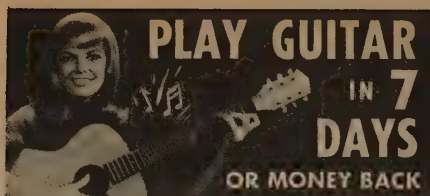
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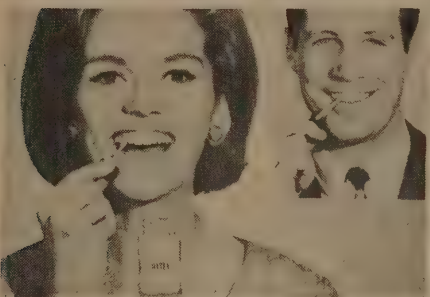
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## ●GIRL IN LOVE

(As recorded by The Outsiders/Capitol)

TOM KING

CHET KELLEY

Girl in love dressed in white  
Crying, crying on her wedding night  
Her gown of lace hung on the chair  
The pretty gown she'll never wear,  
never wear.

There were no vows, no vows today

Her love, her love is far away

The chapel bells will never sing

Of her love or her wedding ring,

wedding ring.

Vows so tender

Never said

Only tears to fill

Her heart instead.

Her gown of lace hung on the chair

Her love last night was sitting there

The pretty gown she'll never wear

Her love left her standing there, standing

there.

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## ●DEDICATED FOLLOWER OF FASHION

(As recorded by The Kinks/Reprise)

RAY DAVIES

They seek him here

They seek him there

His clothes are loud

But never square

It will make or break him

So he's got to buy the best

'Cos he's a dedicated follower of

fashion.

And when he does his little rounds

'Round the boutiques of London town

Eagerly pursuing all the latest fads and

trends

'Cos he's a dedicated follower of fashion

Oh, yes he is

(Oh, yes he is)

Oh, yes he is

(Oh, yes he is).

He thinks he's a flower to be looked at

And when he pulls his frilly nylon panties

right up tight

He feels a dedicated follower of fashion

Oh, yes he is

(Oh, yes he is)

Oh, yes he is

(Oh, yes he is).

There's one thing that he loves

and that's flattery

One week he's in polka dots

The next week he's in stripes

'Cos he's a dedicated follower of fashion.

They see him here

They see him there

In Regent Street and Leicester Square

Everywhere the Carnabyton army

marches on

Each one's a dedicated follower of fashion

Oh, yes he is

(Oh, yes he is)

Oh, yes he is

(Oh, yes he is).

His world is built 'round discotheques

and parties

This pleasure seeking individual

Always looks his best

'Cos he's a dedicated follower of fashion

Oh, yes he is

(Oh, yes he is)

Oh, yes he is

(Oh, yes he is).

He flips from shop to shop

Just like a butterfly

In matters of the cloth

He's as fickle as can be

'Cos he's a dedicated follower of fashion

He's a dedicated follower of fashion.

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## ●IT'S A MAN'S MAN'S WORLD

(As recorded by James Brown/King)

JAMES BROWN

This is a man's world

This is a man's world

But it wouldn't be nothing, nothing

Without a woman or a girl.

You see man made a car

To take us over the road

Man made a train

To carry the heavy load

Man made the electric lights

To take us out of the dark

Man made the boat full of water

Like Noah made the Arc

This is a man's man's world

But it wouldn't be nothing, nothing

Without a woman or a girl.

Man thinks about a little bitty baby

girl and a baby boy

Man makes them happy

'Cause man makes them toys

And after man makes everything, every-

thing he can

You know that man makes money to

buy from other men

This is a man's world

But it wouldn't be nothing, nothing

Not one little thing

Without a woman or a girl

He's lost in the wilderness

He's lost in bitterness.

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## ●COOL JERK

(As recorded by The Capitols/Karen)

STORBALL

Cool jerk, cool jerk, cool jerk, cool jerk

We know a cat who can really do the

cool jerk

We know a cat who can really do the

cool jerk

Well this cat they're talking about

I wonder who could it be

'Cause I know I'm the greatest cat, the

greatest cat you ever did see

When they see me walking down the street

None of the fellows want to speak

On their faces they wear a silly smirk

'Cause they know I'm the king of the

cool jerk

Cool jerk, cool jerk, cool jerk, cool jerk.

Look at them guys looking at me like

I'm a fool

But, aw, deep down inside they know

I'm cool

I said now, I said now

The moment of truth has finally come

And I'm gonna show you some, some

of that cool jerk

Now give me a little bit of drums by

himself there

Now give me a little bit of bass with

those 88's

Ah yeah, you're cookin' baby

You're smokin'

Now everybody I want to hear ya all

Can you do it, etc.

Come on people, ha ha

When you see me walking down the street

They think twice and then they speak

On their faces they don't wear a smirk

'Cause they know I'm the king of the

cool jerk

Come on people

Can you do it

Come on people.

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RING #2

Init or  
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12. The Rolling Stones

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15. Ursula Andress

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34. Gary Conway

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37. Sammy Davis, Jr.

38. Sandra Dee

39. Alain Delon

40. Bob Denver

41. Dick Van Dyke

42. Troy Donahue

43. Donna Douglas

44. Tony Dow

45. James Drury

46. Patty Duke

47. Vincent Edwards

48. Chad Everett

49. Shelly Fabares

50. Mia Farrow

51. Jane Fonda

52. Anne Francis

53. Connie Francis

54. James Franciscus

55. Annette Funicello

56. James Garner

57. Leslie Gore

58. Robert Goulet

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62. Joey Heatherton

63. Rock Hudson

64. Sammy Jackson

65. David Janssen

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68. Caroline Jones

69. Jack Jones

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72. Gary Lewis

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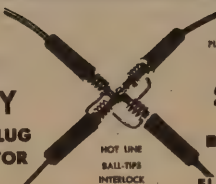


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Dear Editor:

About three months ago I picked up a copy of Hit Parader and from that moment on I have become an avid reader. I think I should say that this magazine is really one of the best on the stands today. It's not one of these teen-age pin-up books that most of my friends are mad about. Instead, you and your staff concentrate on editing the true picture of what is really happening in the music scene today. This is great, because I'm tiring quickly, very quickly of the rest of these trashy teen books.

Being a great fan of Phil Ochs I was surprised to see the article you did on him. Most teen magazines wouldn't touch him with a ten foot pole. However, the item which most swayed to my present thinking was the mention of Danny Kalb in the March and April editions. It really choked me up to see his name in print. He happened to be one of my counsellors up at a Camp Hurley three or four years ago. He was pretty wonderful on the guitar then and when I saw him at the Gaslight Cafe in the Village last year, he was even better. Just let me say that I think he is one of the most warm-hearted persons I have ever met. He loves his instrument and music dearly and to see him perform, you'd know it. I hope that in future issues you might be able to do a full story on Danny Kalb.

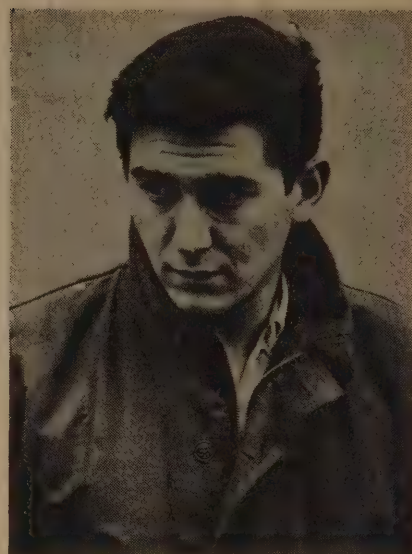
A few weeks ago I purchased John Hammond's "So Many Roads" album and I enjoy it very much. However, one song he does, entitled "Big Boss Man" bothers me. On the back cover it states that Luther Dixon and Al Smith wrote it. In your January edition, the story on Jimmy Reed states that he wrote it. What I'd like to know, is: Who did write it?

One last question. What has ever become of Jerry White who used to have a folk show on WJZZ? Since he has been off the air I haven't heard anything about him.

Sincerely yours,  
Joan Lloyd  
Wayne, N.J.

Sorry Joan. Our mistake. Dixon and Smith wrote "Big Boss Man." Jerry White now has a country western show on WJZZ which is all country, 24 hours a day. If you want folk, get an FM radio. WBAL in New York and many of the college radio stations have folk shows.

Danny Kalb and his group, The Blues Project, were in the May H.P. and the July issue of Rock & Roll magazine which we also publish.



Dear Sirs:

I think your magazine is excellent in its coverage of what's happening in music. I'm especially happy about your articles on the Lovin' Spoonful. The interview with John Sebastian in the April issue was great. I wish it could have been longer. His knowledge about music and the groups is fantastic, and he's marvelous.

I only have one complaint. Why, in the midst of all your good articles on music, did you have one about Ursula Andress. I have nothing against Miss Andress, but she doesn't belong in Hit Parader. Leave that kind of thing to Photoplay, etc. Your magazine doesn't need it — it's good enough without it.

Sincerely,  
Margaret Moylan  
Mount Mary College  
Milwaukee, Wis.



{Continued on page 60}



# HIT PARADER'S CROSSWORD

ACROSS

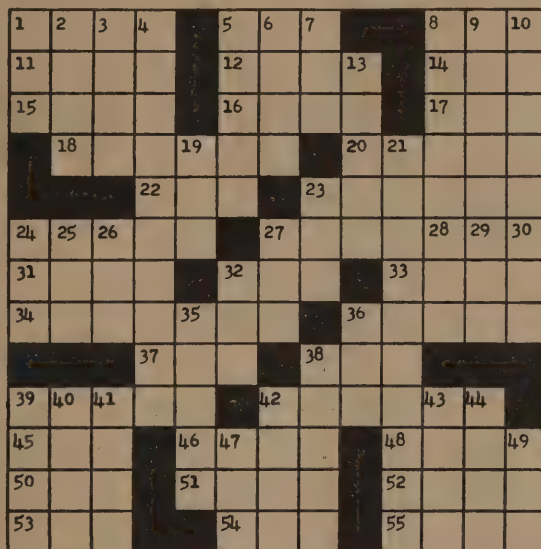
- 1 Fly aloft
- 5 Popular song
- 8 --- Moines, Iowa
- 11 Girl's name
- 12 High cards
- 14 Have being
- 15 --- Bennett
- 16 Lease
- 17 --- Damone
- 18 Phonograph disc
- 20 Choose by vote
- 22 Food for horses
- 23 Miss Arden
- 24 Fragrant wood
- 27 Elvis -----
- 31 Above
- 32 Hearing organ
- 33 Row of words
- 34 Judy -----
- 36 Unwanted plants
- 37 Before
- 38 --- Acuff
- 39 Della -----
- 42 Major Lance
- 45 Miss Lupino
- 46 --- Freed, d.j.
- 48 Egg-shaped
- 50 Knight's title
- 51 "Mountain of Love"
- 52 Mature
- 53 Snakelike fish
- 54 New (comb. form)
- 55 Otherwise

DOWN

- 1 Matched group
- 2 Fragrance
- 3 Miss Baxter
- 4 Male singing star (2 wds.)
- 5 --- Belafonte
- 6 Chilled

- 7 Twice five
- 8 --- Clark 5
- 9 --- Burdon of The Animals
- 10 Religious denomination
- 13 --- Lawrence
- 19 Rowing implement
- 21 Her latest was "Young Love" (2 wds.)
- 23 Make mistakes
- 24 Gear tooth
- 25 Miss Gabor
- 26 --- Bingle; Bing Crosby
- 27 Beatnik's home
- 28 Falsehood
- 29 Finale
- 30 Word of assent
- 32 Compass point
- 35 Regions
- 36 Triumphed
- 38 --- Starr
- 39 --- Stevens, opera star
- 40 --- Adams
- 41 --- Scruggs
- 42 Sensible
- 43 Wicked
- 44 Knocks
- 47 Mr. Chaney, Jr.
- 49 Brenda ---

Answer on Page 59



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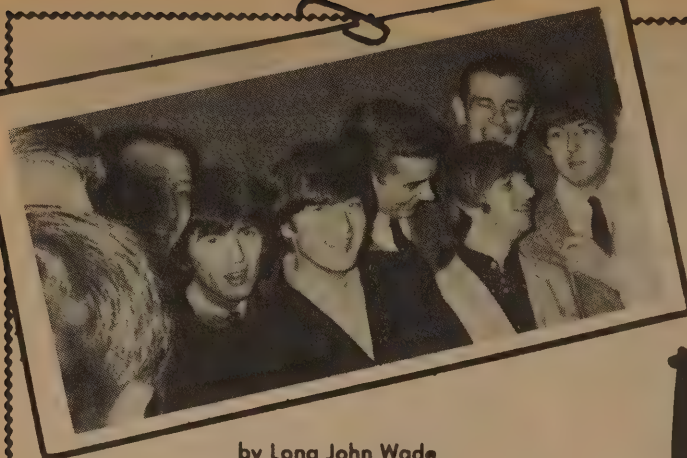
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by Long John Wade  
Radio Station WDRG  
Hartford, Connecticut



Long John

# My Friends, the BEATLES

They're coming again. Hold on! This is the eve of the third Beatle tour of the States. We think you'd like to know the opinion of a person closely connected with the Beatles since their first tour. How did she get to work with them? How are Beatles to work with? And how will this "Year of the Beatles" be?

I spoke with Kappy Ditson, the gal who makes out their plane tickets, room reservations and the other off-beat accommodations. She is operator of the Pickwick Travel Service, Inc., in New York City, not a special Beatle travel agency, but one anyone can use...and I have.

Kappy is almost middle-age and for the past two to three years has been a great fan of the Beatles. Not just of their music, but of the people. She has had a background of press dealings with some great American stars and now she's supplying them with jet-aged transportation and tour coordinations, a job that doesn't even leave time to develop ulcers.

Kappy Ditson has been handling the Beatles when they are Stateside since their first tour and knows where they stay beforehand and all the other secrets about their travel plans. By all means use her travel service, but don't ask her to divulge any Beatle secrets. You wouldn't, would you?

Here's what Kappy has to tell you.

"We became connected with the Beatles two years ago on the big tour. We were called in to put together all the pieces necessary to get this kind of an organization on the road. It was almost as involved as bringing the king or queen into this country. There was that much police security in every town. At that time I had not met the boys. I just knew as much about them as the average person my age who has teenage daughters. I had no idea what to expect...but I finally did come in contact with them. At that time their first

picture was just breaking. You remember all the excitement over the country? We had not expected *such fantastic* response. We never anticipated the multitude of people we would face at each airport and city. And as you remember, that was the year in which there were hurricanes in Jacksonville and we had to re-route the plane at the last minute. Police protection required replanning in and out of airports at different times. There can be no doubt they had a fantastic success in this country."

"The second year they played fewer States. But their success was just as huge. The question this year is 'will they be the same?'" I personally feel they'll do bigger business this year than they've done in the two previous years. My feeling is that they still have the teenage crowd. I don't think any of the new groups coming along will take that away from them. I don't think they can. They don't have the charm and the fascination. The Beatles have built a picture other than just a record act for themselves. I saw an interview about them on one of the TV network shows last week. The announcer asked youngsters whether they thought the Beatles would do as well on this tour. I think eight said yes and two said no. But none of them had seen the boys on their previous visits, and *all* were looking forward to going this year. And I just can't see how they can possibly be less than the huge success they were before."

"And another thing. More and more adults are becoming interested, maybe out of curiosity, maybe because it's sort of an unbelievable phenomena of our age. People my age, and I'm in my forties, say "is it possible?" And then if you are as lucky as I am and you've met them, you know they are unspoiled. I've worked for many stars but I've never met anyone or any group of people who are as unspoiled by their own success. They're not blaze about

it. But I think they accept it in a most intelligent and adult fashion."

Wade: You say their success will be bigger than in the past, but do you think that success will just be money or do you think the well-known frenzy of the fans will still be there?

Kappy: I think the frenzy will be there. I think they'll listen more this time. But when you say "money success" let me say this, there is something very honest and sincere about them. They will not permit the price of tickets to go up to a point where the average person cannot come to a Beatle show. If they had charged a 12, 15, or 20 dollar top at the Shea Stadium last year for just so many seats they would have made much more money than they made. Brian Epstein puts a top on the seats that is within reach of the youngsters. He insists upon it. He feels the kids made them and the kids have to be able to see them. I remember years ago with Perry Como and Patti Page; they'd walk out of the television studio and there would be a hundred and fifty kids screaming, yelling and pulling and the managers and the press agents, (ala me), would say, "Let's go out the back door." And they'd get insulted. 'Cause they said "These are the people who make it possible for us to earn our living, and we're going to go out past them." And I think the Beatles are like that. Except when they can't be. There have been times when just for the safety of the crowds, the fans, they had to leave by another exit. Not so much for the Beatles' safety as for the fact there would have been slaughter on the streets if they tried to walk through the crowd. They were much braver than you and I would have been. Wherever they could go, they went, without hurting the public. Remember San Francisco? We were all shaking. They went as far as the police would permit them to go, because they

*{Continued on page 63}*



## ● TAKE THIS HEART OF MINE

(As recorded by Marvin Gaye/Tamla)  
**ROBINSON  
MOORE  
TARPLIN**

Say you're feeling nervous  
The least thing makes you cry  
Sounds like a real bad case of a girl  
who needs a guy  
I think I know the perfect cure  
The one you ought to try  
Take a heart that's full of love  
On this you can rely  
If you need some quick reaction  
Take this heart of mine  
If you need some satisfaction  
Take this heart of mine  
And if you're tired of being lonely  
Take this heart of mine  
I think I can help you if you only take  
this heart of mine.

I may not be a doctor  
Who can cure your ills  
Prescribe you all those different drugs  
And hard to swallow pills  
My remedy is older than the tale of  
Jack and Jill  
My prescription is the kind you love to  
have refilled  
If you need some satisfaction  
Take this heart of mine  
If you need some quick reaction  
Take this heart of mine  
If you're tired of being lonely  
Take this heart of mine  
Honey, I can help you if you only take  
this heart of mine.

Got a love inside, it's pure as gold  
Take it, it's yours  
Have and to hold  
And if we do that baby  
After we grow old we'll have the greatest  
love story that was ever told  
(Greatest story that was ever told)  
Oh medicine won't cure you  
Just relieve you at the most  
But relief is only temporary  
Pretty soon it'll go  
But love can last a lifetime  
When two hearts are close  
Take as much as you want to  
There is no over dose  
If you need some quick reaction  
Take this heart of mine, baby  
If you need some satisfaction  
Take this heart of mine  
If you're tired of being lonely, take this  
heart of mine.

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Solution for puzzle found  
on page 57

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E	D	N	A	A	C	E	S	A	R	E	
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# WE READ YOUR MAIL



{Continued from page 56}

Dear Editor:

More than likely this letter will be put aside and remain unpublished for it is completely at odds with your opinions. If by some miracle, you do see fit to show you truly believe in the American dream and publish it I know it will create a storm of controversy. But controversy is a very healthy thing, so here goes.

Today - March 23, 1966 - I bought a copy of Hit Parader, as I do every month, at a local newsstand. On pages 39 and 40 in "We Read Your Mail," I read the letters by Judy Greene of Granite Falls, N.C., and Dennis Rahroven of Phelps, Wis., along with a note by you - all praising the war in Viet Nam.

I have a deep sense of pride in our nation, but I cannot and I will not support our policy in Viet Nam. Certainly we must halt aggression from the north. It is a conflict between the faction supporting the Saigon government and those opposing it - not all Communists, by any means.

Violence accomplishes exactly the reverse of what it is meant to accomplish, it always has. We bomb Viet Nam to get them to come to the peace-talk tables. Yet we are driving this normally anti-Chinese nation into the arms of China by our bombs, thus only prolonging the war. We bomb Viet villages to get the peasants to see we can rout the V.C., yet the peasants see what we have done to their villages and go join the V.C.

What can we do?

Only one thing - withdraw, completely and forever. We just leave Viet Nam to the Vietnamese.

I would very much like to hear from readers who agree.

Sincerely,  
Richard Chinn  
Providence, Ky.

Dear Sirs,

I will first say that I think "Hit Parader" is the best magazine that is out on music. And when I say music, I mean music, not a lot of gossip and phony stories like many magazines have. I especially enjoyed your article on Keith Richard and John Sebastian. I also loved the article about the Yardbirds sound, because I am in a Rock-Blues band and they are our biggest influence. Please continue to have more articles on the Yardbirds and the other big English and American bands. The first thing I wanted to ask you is what kind of equipment does Jeff Beck of the Yardbirds use? I mean the kind of guitar and amplifier. And I wanted to ask you,

will the Yardbirds be making any appearances in New York in the future and where, if you know?

Thank you for reading this letter and I will continually buy "Hit Parader."

Sincerely,  
Tom Slaughter



Jeff Beck uses a Fender Esquire guitar and a Vox amplifier. Last we heard, they were in California the end of April.

Dear Editor,

I was reading "We Read Your Mail," when I had read that letter sent in by Tracy Niven. I'd like to thank her very much for sticking up for the Rolling Stones and the Hullabalooos.

First of all, the Hullabalooos aren't uglier than the Rolling Stones because the Rolling Stones aren't ugly. The Rolling Stones are the best looking group of guys that ever walked on this earth. They are not only cute, but they also have lots of talent which makes them the best in the whole world.

Second of all, the Hullabalooos aren't ugly. The drummer, Harry Dunn, is so cute that there should be laws against people being so cute.

But I'll tell you something, Mr. Editor, if you really want to see the ugliest person in the world, well all you gotta do is look in the mirror (if you're not scared it might break.)

I'll buy the next copy of your so-called magazine just to see if you'll print my letter. And after I will not buy another copy of Hit Parader as long as I live.

Barbara Chmarak

Bye Barbara!!!!!!

Dear Editor:

Recently, I noticed, displayed in Greenwich Village's Night Owl window, some back issues of Song Hits & Hit Parader containing some groovy articles about the Lovin' Spoonful. The recent articles on this zany group (Lovin' Spoonful) have been a gas! It's just great having Hit Parader published monthly now. Here's hoping that there will be many more

articles on the Lovin' Spoonful.

Faithful follower,  
Laurie Capar  
Spring Valley, New York



Dear Sirs:

I just saw Bob Dylan when he was here last Friday. His hair was a little longer than I'd ever seen it before, and he had a most uncomfortable piano bench. Of course he was super - neat and a half, but he seemed a little tired. When he went off, everyone stood up and clapped for about two minutes. So he came back on, mumbled something about never having done an encore before and eventually got launched into "It Ain't Me Babe," which I thought was sweet of him. By the way, do you happen to know who his back-ups were? The piano, organ, drums and two guitars were just the tuffest (the amplifiers were kind of nice, too.)

I could scarcely believe what you wrote about (the Ignoble) red (Jack) "Freddie" (ecch) Lennon. So I'm not judging his music. So everyone's entitled to one prejudice. Please let us know if he ever actually gets on TV or anything - will you?

Yes, I think the Supremes are great, but your May article on them seemed rather "teen magazine" flavored. Otherwise, I thoroughly enjoy your magazine, and you never run dry. I mean there's always something unexpected, humorous, thoughtful and scrumptious.

Thanks for providing some intelligence in this place.

Janet Stanfield  
St. Louis, Mo.



Although Dylan's road band has frequent personnel changes, they are basically "The Hawks" from Canada.



Dear Sirs:

I have just finished your April issue of "Hit Parader" and I can say I was truly pleased. I enjoyed the article on the Four Tops and would like to see more articles on groups like the Miracles, James Brown, Martha & The Vandellas, the Temptations and other R&B groups. I also enjoyed your article on Keith Richards and John Sebastian. I just want to say you have a good thing going. So, keep it up.

The only information that the teenagers receive over here is thru your magazine so when Hit Parader comes in you have to fight to get one.

Sincerely,  
Verna Walker  
Darmstadt, Germany



To any buyers, borrowers, beggars or thieves of my book "Blues Harp."

For reasons totally beyond my comprehension, I didn't get to see proofs of this book before it went into print. As a result, several typographical errors got through. Many are just punctuation, etc., but a few affect the charts and diagrams, in some places making the book unclear or hard to use.

**SHEETS OR CORRECTIONS FOR THESE ERRATA HAVE BEEN PREPARED FOR BOTH THE FIRST AND SECOND PRINTINGS.**

I am told that all copies shipped hereafter will include these sheets, but those of you who bought the book before this can get these corrections FREE. Just write **BLUES-HARP**, Box 1109, Minneapolis, Minn. 55440, specifying which printing you have and **ENCLOSE A SELF-ADDRESSED, STAMPED ENVELOPE**, and the lists will be sent. (Requests without the self-addressed, stamped envelope will be mercilessly ignored.)

By the way, many, (but not all) of the errors were corrected in the second printing, and one hopes, the third printing will be as beautifully correct as the original manuscript. Shall we pray?

I remain, frequently,  
Tony Glover  
Minneapolis, Minn.

Dear Sirs:

Could you tell me when the next Newport Folk Festival will be? If tickets are necessary where can I obtain them?

Sincerely,  
Donna Jacobson  
Mexico, New York



It will be held July 21, through the 24th on Festival Field just off of Connell Highway in Newport, Rhode Island. Tickets are \$3.50, \$4.50 and \$5.50 for evening concerts and \$2.00 for the afternoon workshops. Bob Dylan, Howlin' Wolf, Judy Collins, Flatt & Scruggs and many, many more have been scheduled to appear. Maybe Chuck Berry and the Lovin' Spoonful even. For advance tickets and information write to the Newport Folk Festival, Newport, Rhode Island.

Dear Sirs:

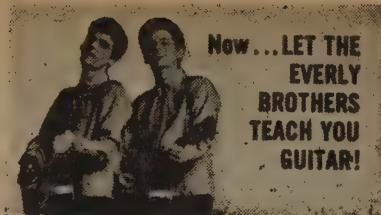
I have become completely absorbed in Folk Music, both traditional and Folk Rock. And I have purchased your magazine "Rock Folk Folio 1" and find it very good and I am looking forward to your second publication of this magazine.

I would like to know if you could assist me. I have been looking for a book of Traditional folk ballads, both English and American and I was wondering if you publish such a collection or know where I could obtain the latter.

I would greatly appreciate any assistance you could give me. Thank you for your attention.

Yours truly,  
Miss Valerie Baker  
Bronx, New York

The second issue of our "Rock Folk Folio" is now on sale. The sheet music to "A Well Respected Man," "California Dreamin'" and "Baby Scratch My Back" are included. Any large book store carries the folk magazine "Sing Out" and the several Oak Publications which are devoted to complete music of traditional folk ballads.



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## WANG-DANG-DOODLE

(As recorded by Ko Ko Taylor/  
 Checker)

**WILLIE DIXON**  
 Tell Automatic Slim  
 Tell Ray's dopey Jim  
 Tell Butch and I've told old Annie  
 Tell Fast Talking Fannie  
 We're gonna pitch a ball down to  
 that union hall  
 We're gonna romp and tromp till  
 midnight  
 We're gonna fuss and fight till daylight  
 We're gonna pitch a wang-dang-doodle  
 all night long, all night long, all night  
 long, all night long.

Tell Poodle, I'll tell him here  
 Tell Albert I'll see him near  
 Tell old Pistol Pete  
 Everybody's gonna meet tonight  
 We need no rest, we're really gonna  
 throw a mess  
 We're gonna break out all the windows  
 We're gonna kick down all the doors  
 We're gonna pitch a wang-dang-doodle  
 all night long, all night long, all night  
 long, all night long.

Tell Fats and Washboard Sam  
 That everybody's gonna jam  
 Just shake it, Box Car Joe  
 We got sawdust on the floor  
 Tell Chickenhead till I die  
 We're gonna have a time  
 When the fishhead fills the air  
 We snuff juice everywhere  
 We're gonna pitch a wang-dang-doodle  
 all night long, all night long, all night  
 long.

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## •COME ON LET'S GO

(As recorded by The McCoys/Bang)  
RITCHIE VALENS

Well come on, come on let's go little darlin'  
Tell me that you'll never leave me  
Come on, come on let's go  
Again and again and again and again.

Well now swing me, swing me all the way down there  
Come on let's go little darlin'  
Come on, come on let's go  
Again and again and again.

I love you so  
And I'll never let you go  
Come on baby go  
Pretty baby, I love you so.

Well come on, come on, let's go little sweetheart  
And we can always be together  
Come on, come on let's go  
Again and again and again and again.

Come on, come on  
Come on, come on  
Come on, come on  
Well come on, come on let's go little darlin'  
We'll dance to the wee wee morn yeah  
Come on, come on let's go again and again and again and again, etc.

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## •AIN'T TOO PROUD TO BEG

(As recorded by The Temptations/Gordy)

E. HOLLAND  
N. WHITFIELD

I know you wanna leave me  
But I refuse to let you go  
If I have to beg, plead for your sympathy  
I don't mind because you mean that much to me  
Ain't too proud to beg and you know it  
Please don't leave me girl  
Don't you go  
Ain't too proud to plead, baby, baby  
Please don't leave me girl  
Baby don't you go.

Now I've heard a crying man is half a man with no sense of pride  
But if I have to cry to keep you  
I don't mind weeping  
If it'll keep you by my side  
Ain't too proud to beg, sweet darling  
Please don't leave me girl  
Ain't too proud to plead, baby, baby  
Please don't leave me girl  
Don't you go.

If I have to sleep on your doorstep all night and day  
Just to keep you from walking away  
Let your friends laugh even this I can stand  
'Cause I want to keep you anyway I can  
Ain't too proud to beg, sweet darling  
Please don't leave me girl  
Don't you go  
Ain't too proud to plead, baby, baby  
Please don't leave me girl  
Now I've got a love so deep in the pit of my heart  
And each day it grows more and more  
I'm not ashamed to come and plead to you baby  
If pleading keeps you from walking out that door  
(Repeat chorus).

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## MY FRIENDS THE BEATLES

{Continued From Page 58}



feel this is their public. The Beatles feel that the fans have a certain right and they don't want this right denied. The precautions are taken because the promoters and the police feel that there are youngsters about that could get hurt. Remember that young girl in Dallas? She got pushed through a plate glass window and had to be hospitalized. And this is what they are constantly in fear of.

This year, though, they have gotten that other dimension in terms of a public. I do believe that people may age want to see them.

You look at some of the other acts today, who are uncouth or mangy looking and you know that the Beatles have never given this impression. Also, I have heard comments that some spectators who have never met them personally think they have become "snobby". I do not believe this. First you have to remember that these boys started from lower income class families. I would take anybody you know or have read about, before they are the age of 30, and throw them into the same income bracket that these youngsters have been thrown into and I dare them to have the same kind of aplomb. I dare them to be able to walk out every day of their lives into the crowds or get asked the same stupid questions by so many people. I'm not putting down the press, that was how I earned my livelihood for many years, but I traveled with them. I have never heard more ridiculous questions thrown by the press, city after city. You and I would have blown our stacks long before the Beatles even made fun of it. And what about the kids that read and hear the interview. How many times can you take somebody asking, "Do you get along?" There is an art to interviewing just as there is an art to answering questions. How can anybody put up with things like "Where were you born? or which one is John," the way they do? As I said, the Beatles will do bigger "business" this third year than the two previous years." □

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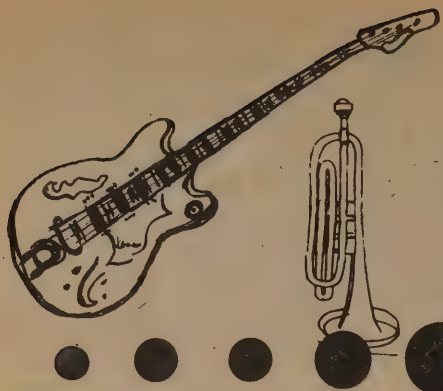
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# MUSIC SPOTLIGHT



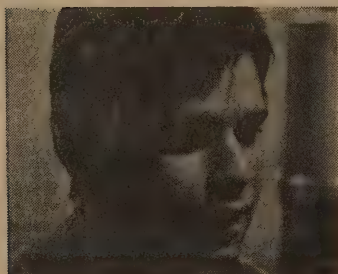
**CHARLIE McCOY**



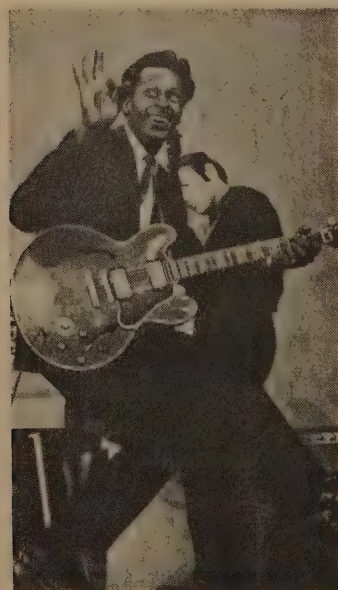
**PETULA CLARK**



**WOODIE GUTHRIE**



**LOU CHRISTIE**



**CHUCK BERRY**

Ailing folk singer **Woodie Guthrie** was honored by the Federal Government for his contributions to conservation. We love **Bob Dylan's** "Rainy Day Women." The song is an answer to all his critics and fans who disapprove of his going rock. The guys having a ball in the background, and succeed in cracking Dylan up, are **Charlie McCoy** and his band. Bob chose Charlie and the boys as his regular recording band in Nashville. Charlie can also be heard on "Chet Atkins Picks On The Beatles" (RCA Victor). Dylan's autobiographical novel "Tarantula" is now available from MacMillan./Pam took the words off of 12 records in a 1/2 hr. She now holds the regional championship and will compete in the national finals next month./"The **Ellington Era**" Volume II and "**Billie Holliday, The Golden Years**," excellent jazz sets released by Columbia records./"Where's The Melody?," new book by jazz critic **Martin Williams**, explains what jazz is, through easy-to-read critiques of great jazz performances on record. We highly recommend it to anyone interested in music./**Dion** (Dion and the Belmonts) might hit the touring circuit again backed by the **Magicians**./**Chuck Berry** is in great demand for college concerts, also his albums are experiencing huge sales in college areas. It seems that rock in general is slowly replacing folk on the campuses./**The Animals** completed a 4 week tour of American colleges in May./ABC-TV's forth coming prestige series, "Stage '66", will spotlight a Hollywood musical comedy revue, "Where It's At," "Flip Side," a **Burt Bacharach** musical about the recording business; "Rodgers and Hart Today" with **Count Basie**, **Tony Bennett** and **Nancy Wilson** and "The **Bob Dylan Show**."/It looks like the big bands are coming back. Records by **Duke Ellington**, **James Brown**, **Quincy Jones** and big band sounds on pop records in general have done much to stimulate interest./**Petula Clark** was featured with the **Count Basie** orchestra during May in Chicago./ It's likely that **Elvis Presley** will see the **Beatle** concert in his hometown, Memphis, on August 19th. The Beatles asked Brian Epstein to check out the Stax recording studios there for a possible recording date with the musicians who back **Rufus Thomas**./The New Musical Express, British trade paper, sponsored a poll winners concert on May 1, which included the Beatles, the Fortunes, Alan Price, the Rolling Stones, The Seekers, Dusty Springfield, the Walker Bros., the Who and the Yardbirds. It must have been a groupie's paradise./**Keith Relf** of the Yardbirds has recorded "Mr. Zero" by **Bob Lind**. Relf sings solo with orchestrated backing./The Kinks are considering an American tour with **Roy Orbison** over June and July. Kink Dave Davies recently said: "About a year ago we hated the sight of each other. I think every group with a first hit suffers this. Now we're all a lot more tolerant."/There's a toss-up this month for our "Yech Award," so we'll split it down the middle. One half goes to Barry Sadler and the smaller half goes to Lou Christie./The Rolling Stones' album "Aftermath" released in England in April is unbelievable. One track called "Going Home" runs 11 1/2 minutes and has some incredible improvising. Offbeat instruments like harpsichord, dulcimer, marimba, fuzz box and washboard are utilized by the Stones for some interesting sounds. The 14 tracks are among 100 recorded in California during March. **Bill Wyman** is developing into one of the finest electric bass players in the business./Our New York correspondent, Don Paulsen, accompanied The Lovin' Spoonful on their trip to Dublin and London. Don says "the chicken soup in London is terrible and they talk funny in Dublin." You will find a complete, **EXCLUSIVE** report of this trip in next month's issue!



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#### Check Box of Style Number Desired

☐ 213 ☐ 204 ☐ 211 ☐ 207 ☐ 209

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109



114



112



102

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☐ 109  
☐ 112  
☐ 114  
☐ 102

#### Check Box of Color Desired

☐ Black  
☐ Off Black  
☐ Dark Brown  
☐ Brown  
☐ Dark Blonde  
☐ Light Blonde  
☐ Auburn  
☐ Platinum  
☐ Pink  
☐ Mixed Grey

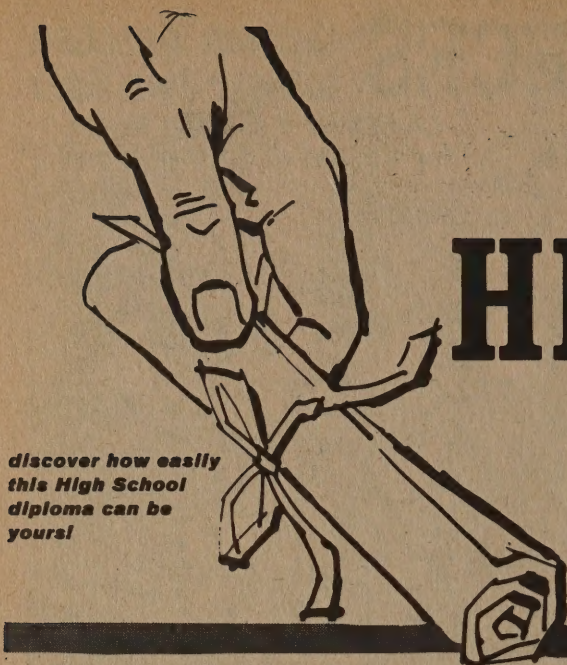
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CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_



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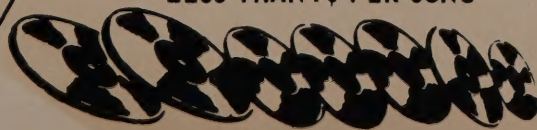
- |                                       |                                     |   |
|---------------------------------------|-------------------------------------|---|
| 1. Sure Gonna Miss Her                | 21. Turn Turn Turn                  | 41. Michelle                                |
| 2. Daydream                           | 22. I Hear A Symphony               | 42. Tell Me Why                             |
| 3. Somewhere                          | 23. But You're Mine                 | 43. Can You Please Crawl<br>Out Your Window |
| 4. Bang Bang                          | 24. Get Off My Cloud                | 44. Sounds Of Silence                       |
| 5. Good Lovin'                        | 25. I'm Henry The VIII, I Am        | 45. Five O'Clock World                      |
| 6. Kicks                              | 26. I Like It Like That             | 46. A Well Respected Man                    |
| 7. Positively 4th Street              | 27. Easy Question                   | 47. You Were Made For Me                    |
| 8. Run Baby Run                       | 28. Satisfaction                    | 48. Back In My Arms                         |
| 9. Eve Of Destruction                 | 29. Cara Mia                        | 49. Crying In The Chapel                    |
| 10. It Ain't Me, Babe                 | 30. Seventh Son                     | 50. Engine Engine No. 9                     |
| 11. Summer Nights                     | 31. The Name Game                   | 51. L-O-N-E-L-Y                             |
| 12. We Gotta Get Out<br>Of This Place | 32. Tell Her No                     | 52. Help Me Rhonda                          |
| 13. Houston                           | 33. All Day And All<br>Of The Night | 53. I Feel Fine                             |
| 14. The In Crowd                      | 34. This Diamond Ring               | 54. Come See About Me                       |
| 15. I Know A Place                    | 35. My Girl                         | 55. Dear Heart                              |
| 16. I'm Telling You Now               | 36. The Jolly Green Giant           | 56. The Wedding                             |
| 17. Girl Don't Come                   | 37. Baby Love                       | 57. Sha La La                               |
| 18. Do You Wanna Dance                | 38. Leader Of The Pack              | 58. Amen                                    |
| 19. Long Lonely Nights                | 39. Is It True                      | 59. You Really Got Me                       |
| 20. Stranger In Town                  | 40. The Door Is Still Open          | 60. I Don't Want To See<br>You Again        |



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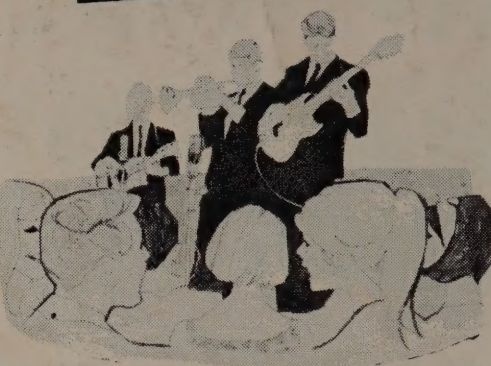


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| <input type="checkbox"/> Guitar       | <input type="checkbox"/> Trumpet       | <input type="checkbox"/> Ukulele  |
| <input type="checkbox"/> Accordion    | <input type="checkbox"/> Cornet        | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Saxophone    | <input type="checkbox"/> Organ — pipe, | <input type="checkbox"/> Trombone |
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